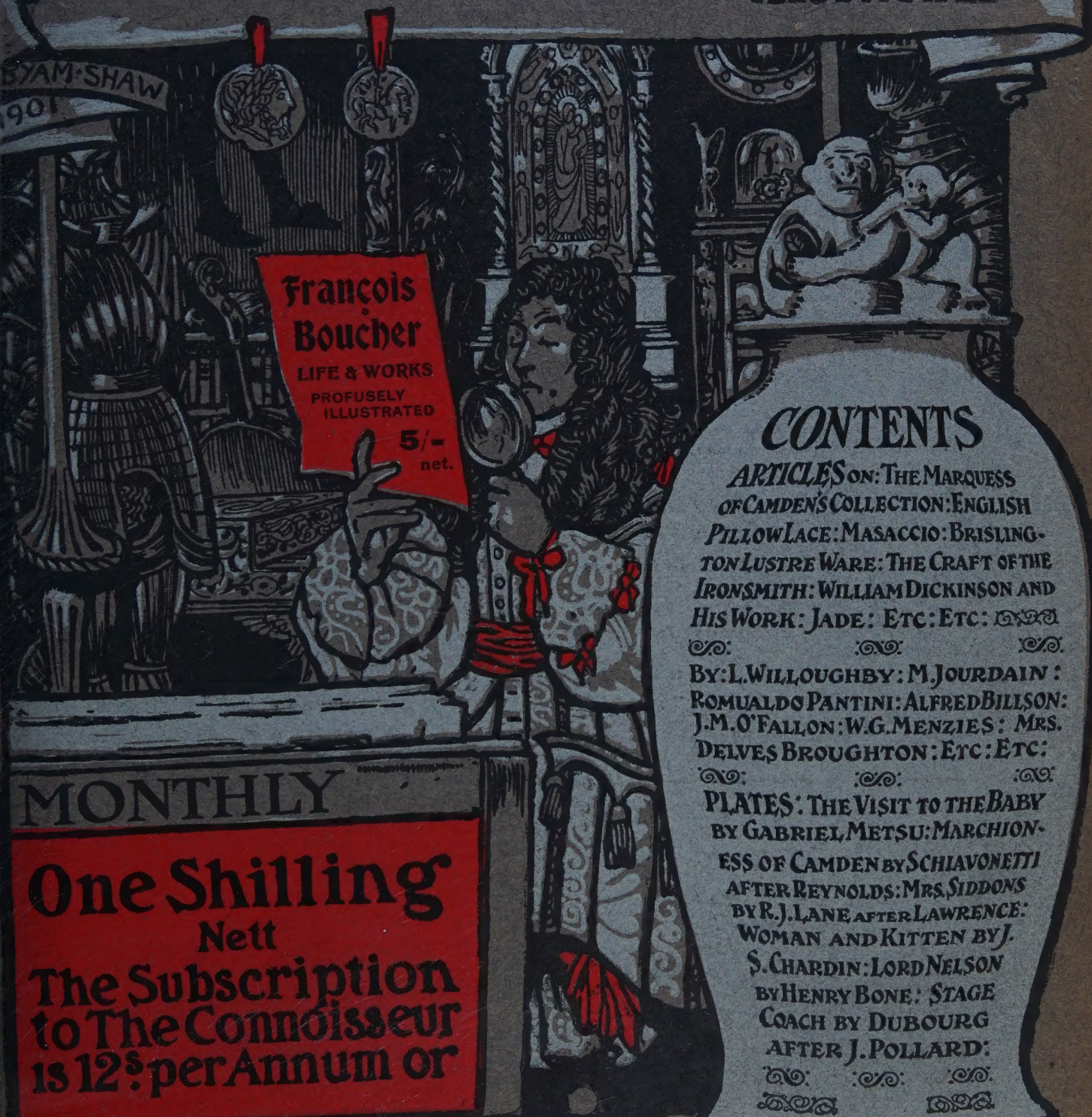


THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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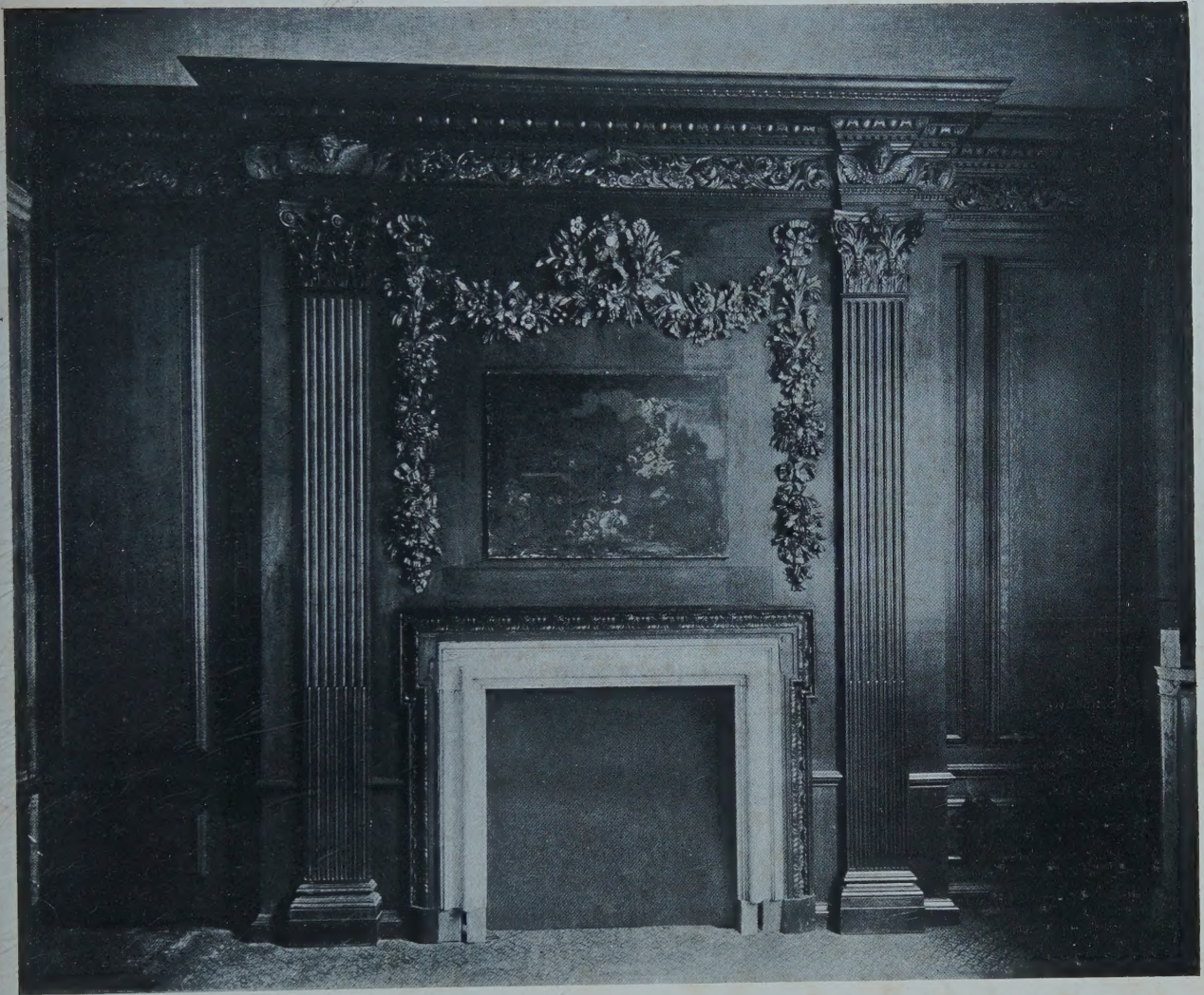
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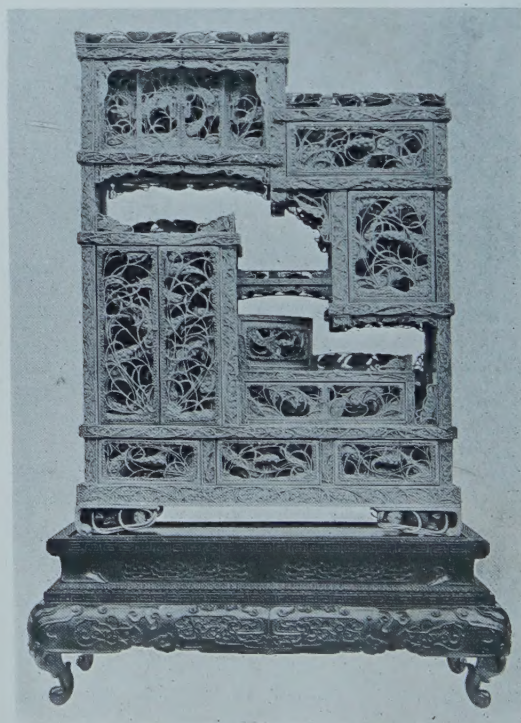
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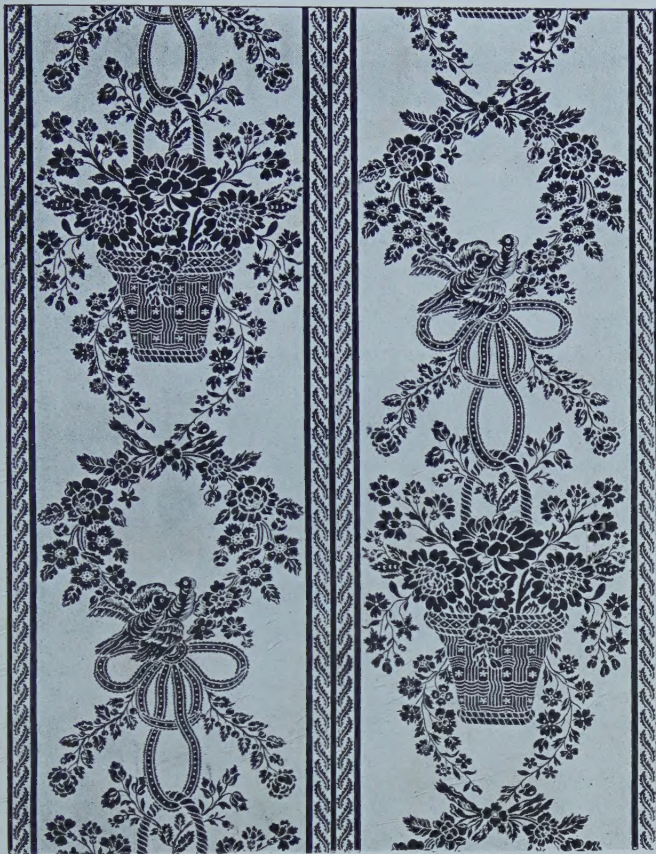


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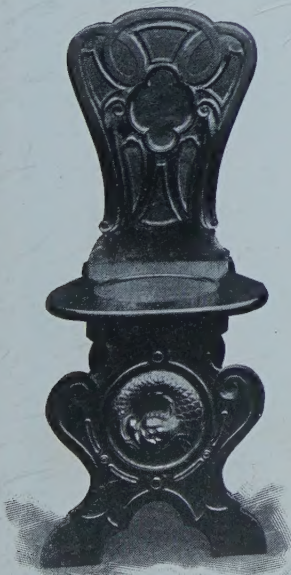
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The Register columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling works of Art, Antiques, Curios, etc. When other means have proved ineffectual, an advertisement in the Register has, in innumerable cases, effected a sale.

Buyers will find that careful perusal of these columns will amply repay the trouble expended. The charge is 2d. per word, which must be prepaid and sent in by the 10th of every month. Special terms for illustrated announcements.

All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. No responsibility is taken by us with regard to any sales effected. All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Baxter Prints.—For sale. [No. R3,064]

Rare Painting.—By Carlo Cignani, *Joseph and Poliphar's Wife*, 106 in. by 76 in. Offers invited. [No. R3,065]

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Fine Armoire.—Sixteenth century. For sale. Price £150. A few authentic original old Engravings, by Dürer, Rembrandt, Jacques, Callot, Van Ostade, etc., for disposal. Offers entertained. Particulars. [No. R3,067]

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Worcester Tea Service.—Gilt oak leaves and acorns; 34 pieces. "Barr, Flight, Barr," 1814. Genuine offers over £80 considered. [No. R3,069]

Relic of True Cross.—Sealed in case, as brought from Rome, with Latin document from Papal authorities to prove authenticity. [No. R3,070]

Wanted.—Old Silver Constables' Staves and Maces. [No. R3,071]

Oil Painting.—Subject, *Contemplation*, by Angelica Kauffmann. What offers? Large Oil Painting, attributed to Claude or Wilson, *Italian Country Scene*, with figures, sheep, goats and cows. What offers? [No. R3,072]

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Old Wedgwood Tea and Coffee Service.—62 pieces. Can be seen by appointment, Liverpool. Also beautiful Marble Statue of Woman, and 12 Hogarth pictures, *Idle and Industrious Apprentice*, date 1647. Offers. [No. R3,074]

Handsome Chippendale Chairs.—Offers. [No. R3,075]

Continued on Page XXXIII.

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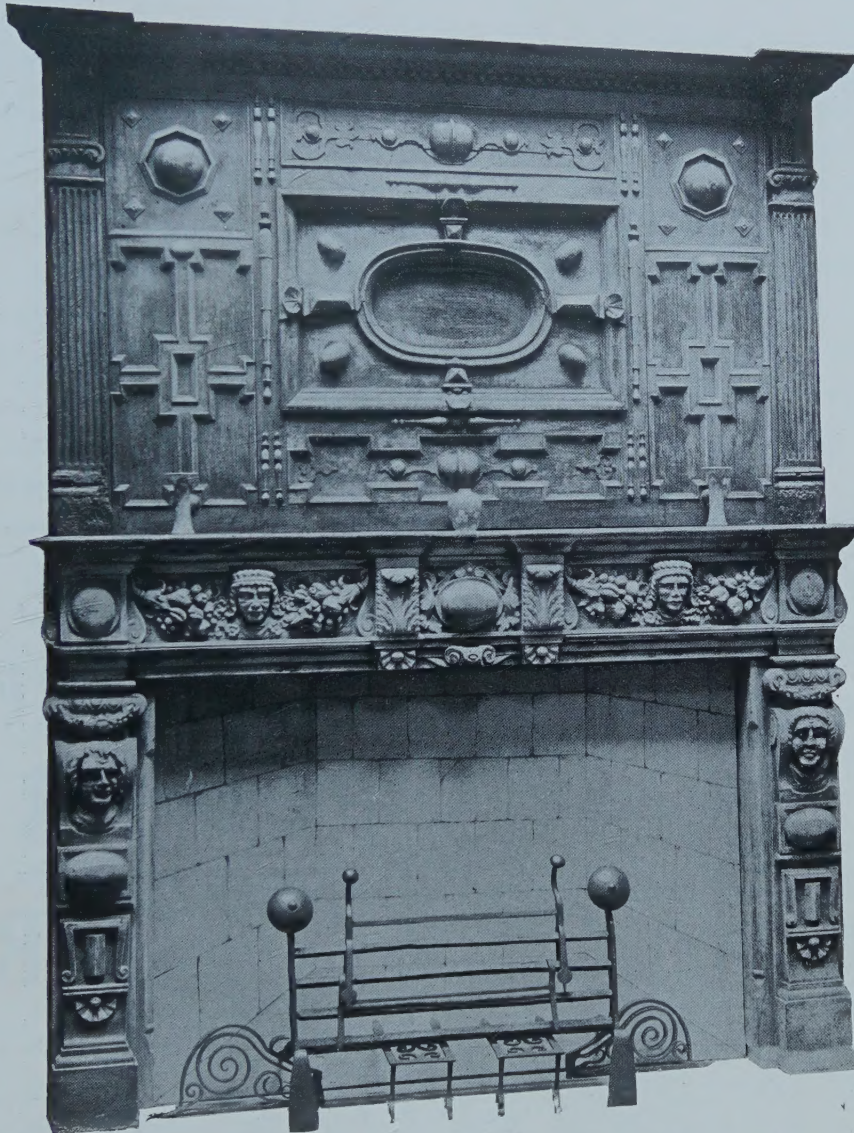
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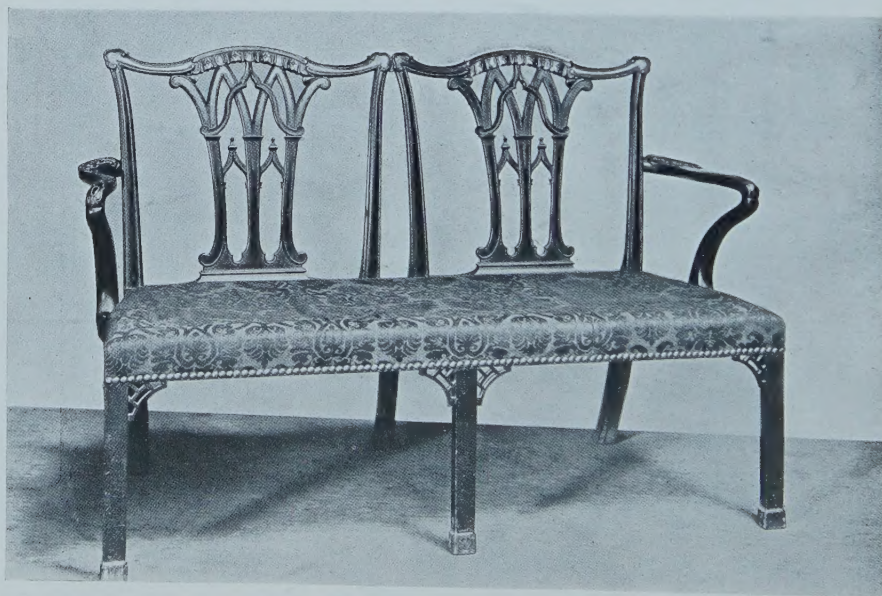
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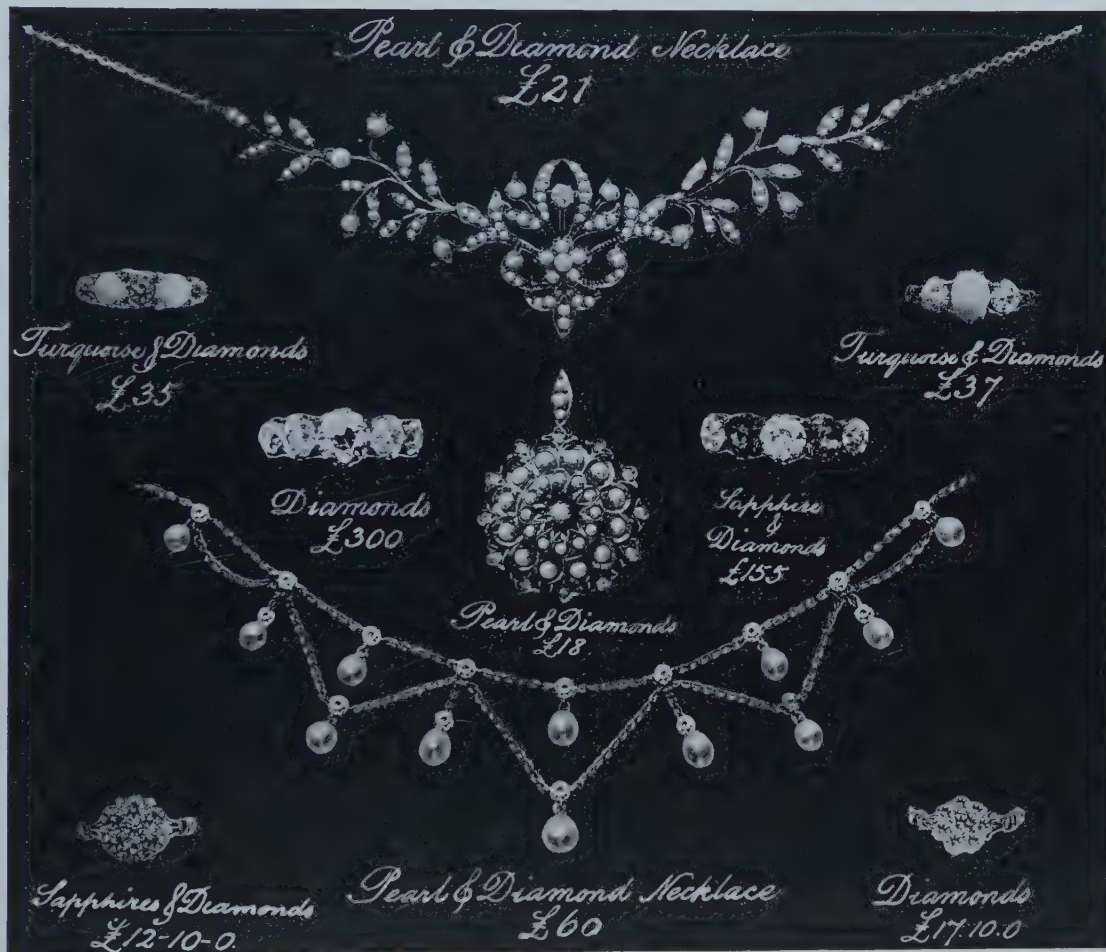
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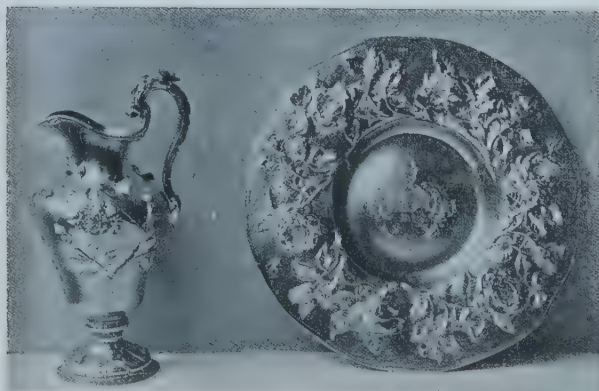
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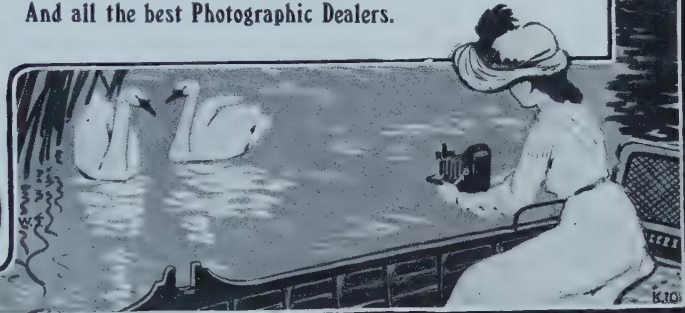
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XX.

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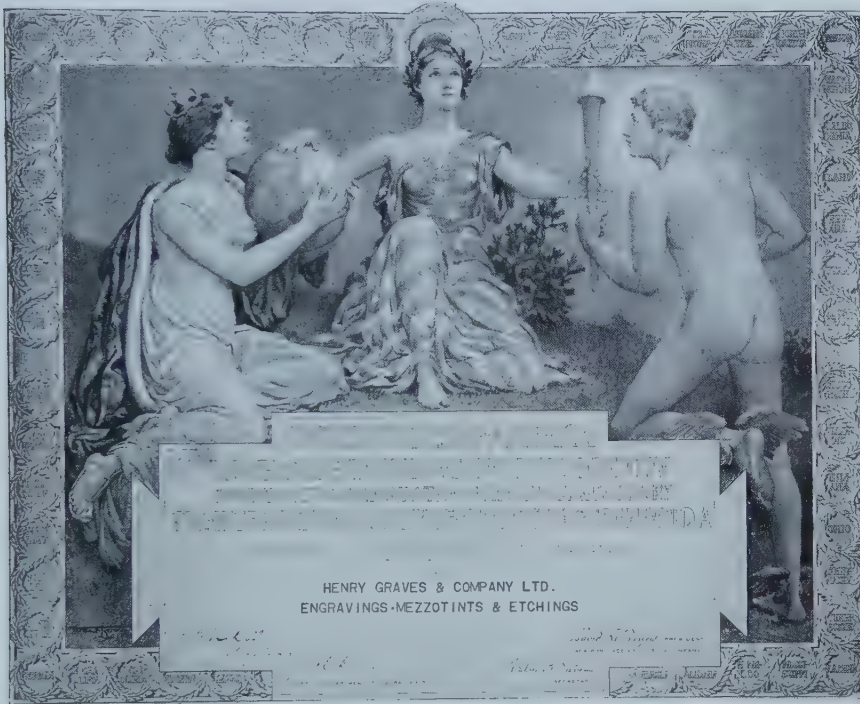
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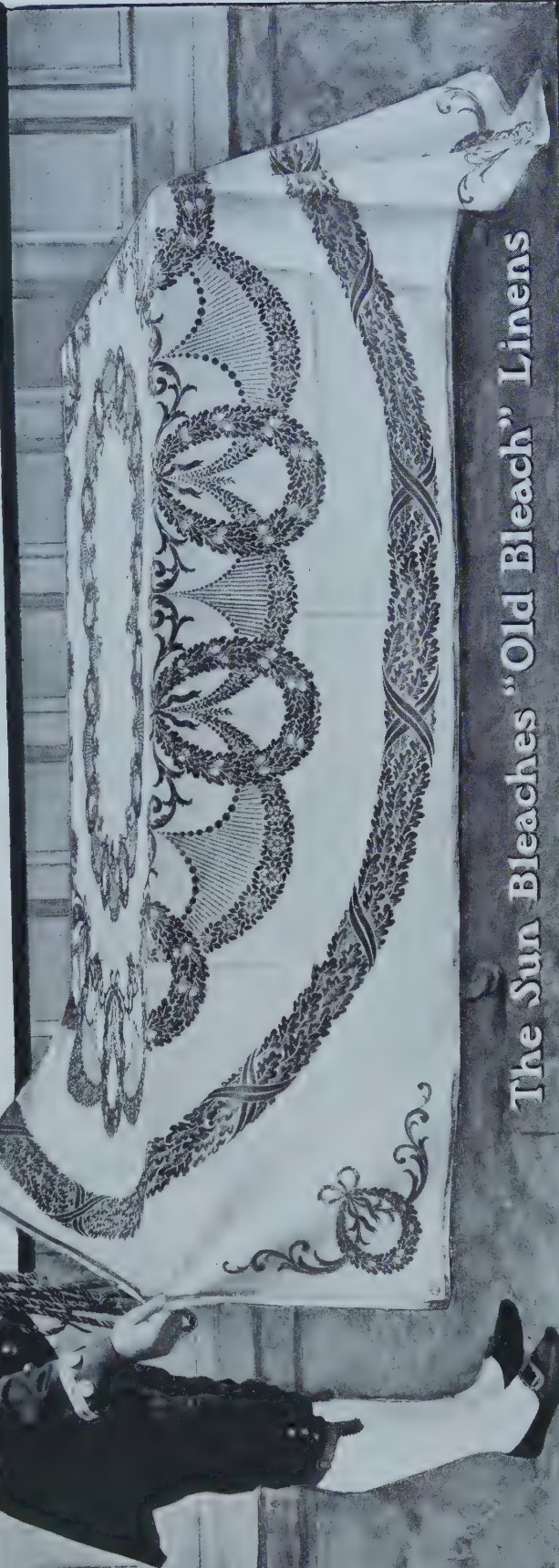
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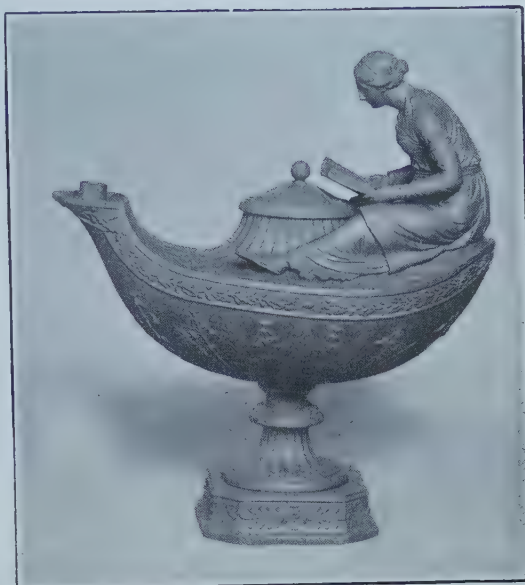


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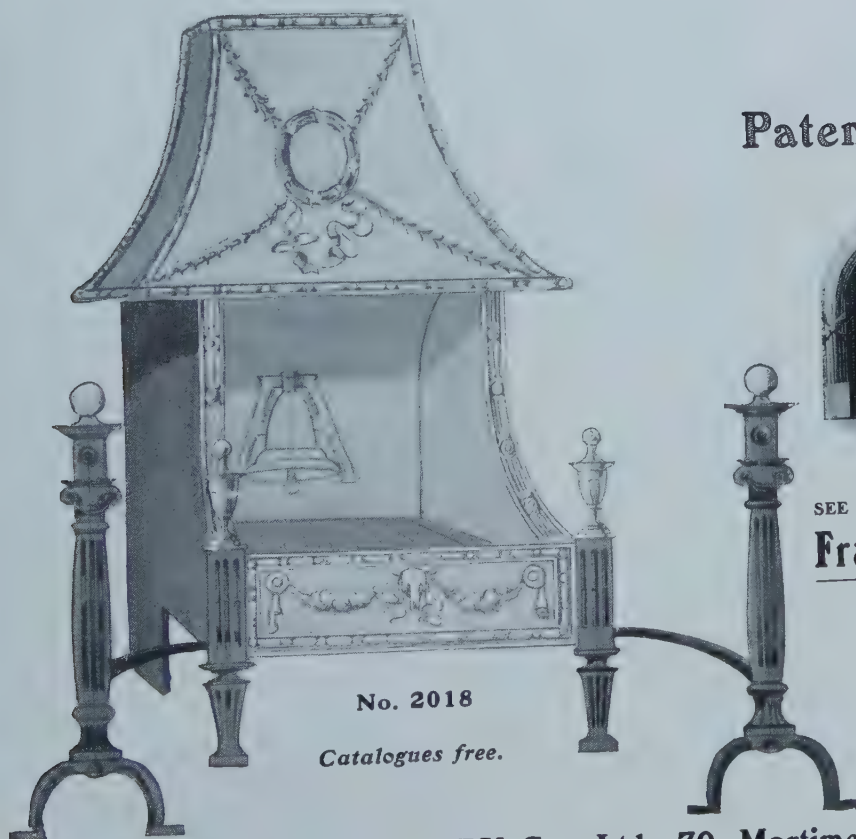
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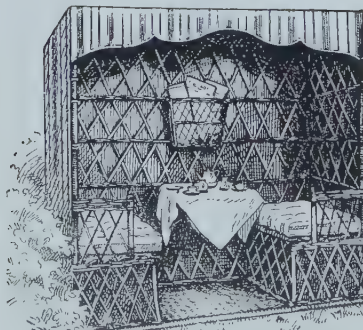
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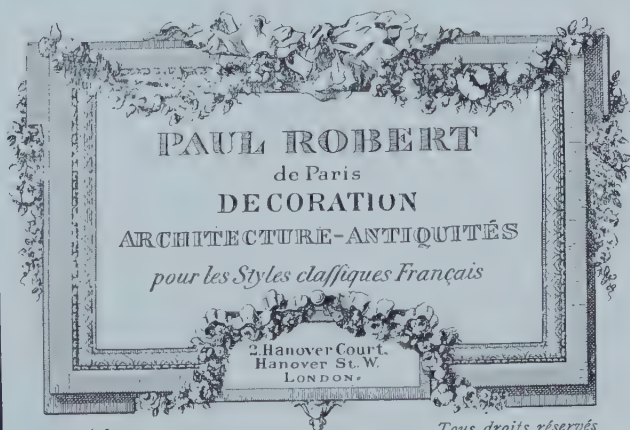
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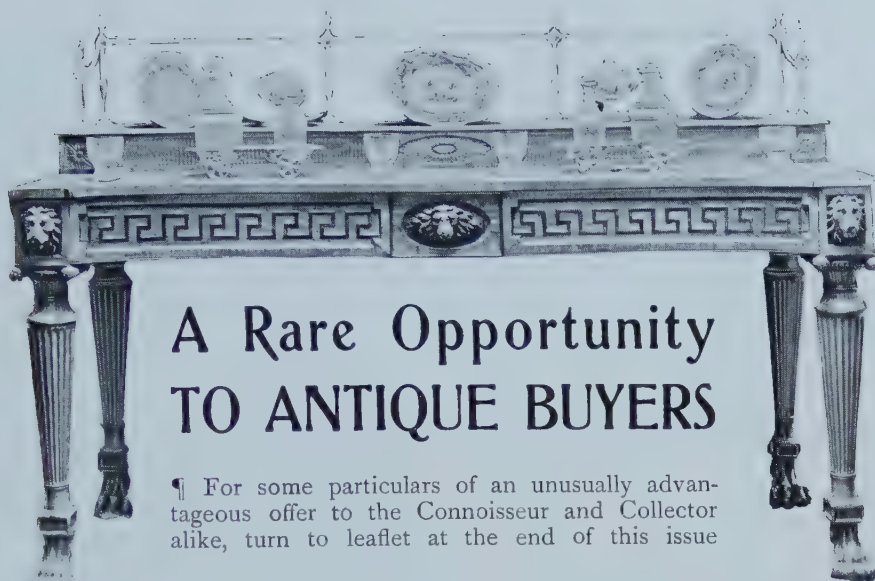
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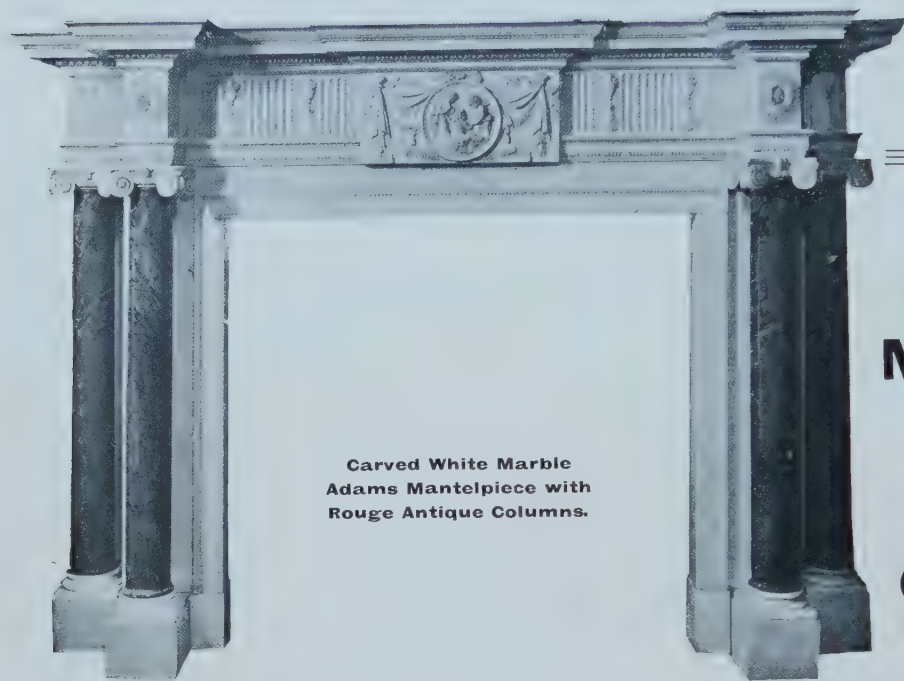
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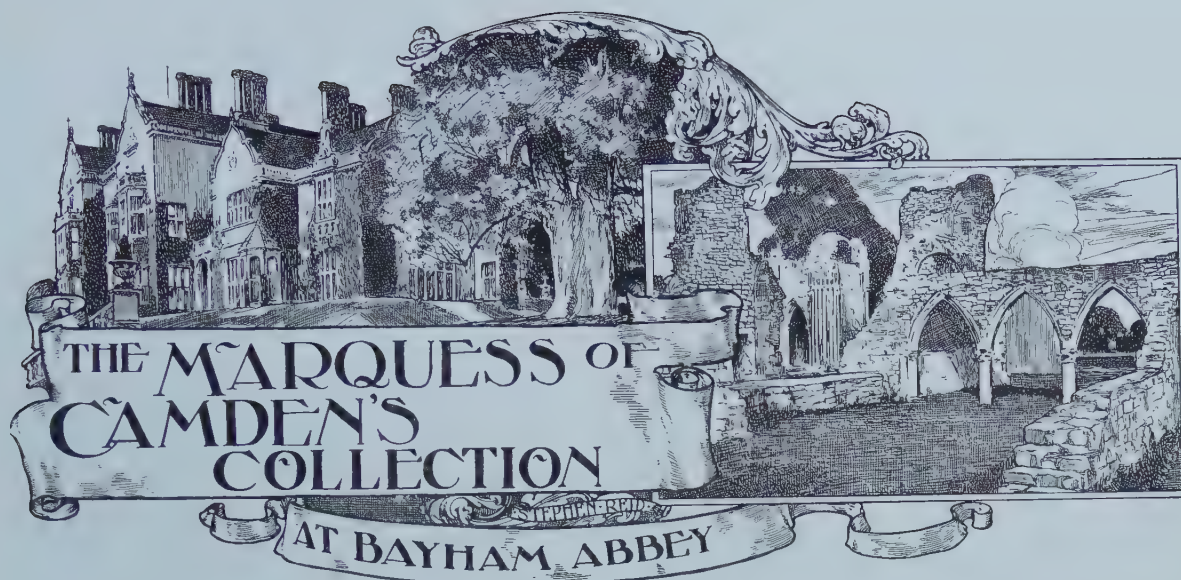
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THE VISIT TO THE BABY

BY GABRIEL METSU

FROM THE KANN COLLECTION



Part I. Written and Illustrated by Leonard Willoughby

THE Kentish seat of the Marquess Camden takes the old-time sounding name of "Abbey" from the fact that the house is situated within a few hundred yards of the once famous Abbey of that name. It is of this interesting old place, rather than of Lord Camden's modern house, that I write in this month's issue. On a future occasion I propose to describe the house and its valuable contents, for here are collected exceedingly fine works of art, and many interesting objects which require an article to themselves. The old abbey, once known as Begham, or Begeham, is situated just on the borders of Kent and Sussex, some half-dozen miles south of Tunbridge Wells. All that now remains of this once beautiful building is merely ruins. Happily, however, thanks to Lord Camden's generosity, these have been carefully repaired and tended. The history

of the Abbey is briefly as follows. In the twelfth century it was occupied by the Præmonstratensians or White Canons, who flourished here until the Priory was dissolved by Henry VIII. It was, in fact, the first of the smaller monasteries to be dis-

solved, and its revenues granted to Cardinal Wolsey towards the foundation of his projected colleges at Ipswich and Oxford. Subsequently, after the Cardinal's disgrace, the site of the Priory reverted to the Crown, and was granted by Queen Elizabeth to the Montague family. The Augustin monks of the Præmonstratensian order, as I already mentioned, originally made Bayham their settlement; Præmonstre, or "Shew-the-place," in Picardy, having been miraculously shown by the Virgin herself as the site of the Metropolitan Abbey about the year A.D. 1120, to the first founder of the Brotherhood which



FRANCES MOLESWORTH, VISCOUNTESS BAYHAM
AFTERWARDS MARCHIONESS CAMDEN DIED 1829
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came into England 1146, and established twenty-one religious houses in this country. Robert de Thornham granted to the canons (of this order) of Brokeley all his lands at Bayham in pure and perpetual alms for the purpose of building a new abbey on a spot called Beaulieu, for which they were annually to pay him twelve pence at Greenwich in lieu of all services and dues whatsoever. He also granted them divers other lands, and confirmed the gift of Michael Thornham

"Ela de Sackville, Daughter of Ralphe de Dene, fovnded this Priorie in honovr of St. Marie, in the reign of K. Richard ye First. The Grovnd was given bye Syr Richard de Thorneham. The Præmonstratensian Canons of Brockley, with those of Beavliev, were incorporated and placed here, and their Charters were confirmed bye Kyng John, K. Henrie III., and K. Edw. II. It was dissolved in the Reign of K. Hen. VIII."



BAYHAM ABBEY RUINS

THE ENTRANCE

his uncle. By another charter he agreed to the removal of the abbot and canons to Bayham, owing to the great and intolerable poverty of the former place.

The charters of King John, Henry III. and Edward II. augmented and confirmed to the Abbey the donations of divers benefactors, and Henry III. granted to the monks the liberty of free warren, which meant the right of sport without a game license. This was a great concession in those days, when the killing of one of the King's deer or hares was equally penal with murdering one of his subjects. To-day there exists a stone near to where the High Altar once stood, on which is the following inscription regarding the foundation of the Priory of Bayham :

The monks of Bayham's dress was picturesque, consisting of a white cassock with a rochet over it, and long white cloak. As regards the ground plan of the Abbey, it has been described as follows by Mackenzie E. C. Walcott, B.D., F.S.A.: "At first sight we are reminded of Clugny, with its vast ante-church, and of Lewes, but a careful comparison with other houses modifies the impression. A complete church with aisles walled off from the nave (as in the choir of Rochester), an aisleless Eastern arm, and a transept with two chapels in each wing, is before us, with a sacristy to the south arm. Here, naturally, would follow the eastern range of buildings in the cloister garth, but these have been transferred, no doubt from

Bayham Abbey

exigencies of the site, to the western end of the actual church, and an ingenious contrivance links them together. The wall of the south nave aisle has been removed to make room for two long chapels; then to the south are the chapter-house and dormitory over a calefactory. On the south side of the garth (corridor) are a parlour and refectory; on the west a stype (quadrangle), and guest house. The north side presents a serious difficulty in the way of access to the

"In 1484 'the visitor' ordered important repairs to be made in the ruinous dormitory, refectory hall, and bakehouse. The entrance gateway still remains. The base court has wholly disappeared; but we may conjecture its appearance from the fine quadrangle still in existence at Ardaines, near Caen, which exhibits a noble gatehouse on the west, a superb barn with three alleys, and buttressed two-storied farm buildings adjoining it, and upon the south side.



STAIRCASE HALL AT BAYHAM ABBEY

THE LARGE PICTURE IN CENTRE IS HOPPNER'S PORTRAIT OF JOHN JEFFREYS, FIRST MARQUESS OF CAMDEN, 1759-1840

nave. It was, however, overcome by erecting a long galilee, only 25 ft. in width and 50 ft. high, to the wall plate along this side of the cloister with the two ordinary processional doors. The architectural nave formed the ritual choir. There is no triforium. The refectory is in two alleys, and the dormitory ranged over a similar cellarage. The rare trigonal apse of Bayham should be noticed. Similar terminations occur in the Friar's Church, Winchelsea, the Friar's Chapel, Brecon, and in other places." Unfortunately there exist no details of the internal arrangements of Bayham. About the year 1200 the site for Beaulieu, as it was called at first, was given by Sir Robert de Turnham, and from an indulgence dated 1254, we know that the buildings were still in progress.

At the east there is portion of a building forming part of the cloister garth, and the splendid west front of the nave. The White Canons stood in the same relation to the Austin Canons as the Cistercians did to other less isolated communities—stricter in discipline, and devoted to agriculture and husbandry. Their jealousy of neighbours is evidenced by an agreement in the Chartulary drawn up between Bayham and Robertsbridge to the effect that neither order should erect a place, cell, or abbey within four leagues of the house of the other. The order was founded by Norbert of Lorraine, Bishop of Laon and Archbishop of Magdeburg, in the twelfth century. It adopted the Austin Rule, and from a legend of a miraculous designation of the earliest site for an

abbey derived its name. They were called at first Canons Regular Exempt, and afterwards White Canons from their dress—a white tunic, gown, and mantle, which Honorius IV. granted them to the great disgust of the Carmelites.

acknowledgements. I must now, however, touch on the distinguished family who own this old abbey, and to whose representative a debt of gratitude is due for the care with which the ruins have been preserved and restored. The Pratts were an old

county family of good position settled at Careswall Priory, Cullompton, Devon, about the middle of the reign of Queen Elizabeth. This place was sold during the civil wars by Richard Pratt, who was compelled to part with his paternal inheritance in consequence of the difficulties in which those disastrous times had involved him. Richard Pratt was succeeded by his grandson, John Pratt, who was destined to be the first distinguished member of his family, and who eventually was the purchaser of The Wilderness, near Seal, in Kent. He was sergeant-at-law in 1700, and M.P. for Midhurst, Sussex, 1700-14. In 1714 he was appointed Lord Chief Justice, and knighted. He was subsequently selected one of the commissioners for the custody of the great seal on the resignation of Earl Cowper, 1718.



THE CHILDREN OF THE LORD CHANCELLOR PRATT HON. JOHN PRATT, AFTERWARDS
1ST MARQUIS HON. JANE PRATT, WHO MARRIED SIR WALTER JAMES, BART.
HON. SARAH PRATT, WHO MARRIED NICHOLAS PRICE, ESQ. BY N. DANCE, 1769

"The abbots never used mitre, staff or ring or other pontifical ornament. They were forbidden to have game preserves, and they had no schools."

For the foregoing brief account of Bayham Abbey, I am indebted to that excellent work on *Tunbridge Wells and its Neighbourhood* by Mr. St. John Colbran, to which I have turned and to whom I tender my

He married twice, first Elizabeth Gregory, daughter and co-heir of Rev. Henry Gregory, and had by her four daughters and five sons. He married secondly Elizabeth Wilson, daughter of the Rev. H. Wilson, and by her had four daughters and four sons. Sir John Pratt died in 1724, and was succeeded by his fourth son, his three elder sons having died young.

Bayham Abbey

This son, John Pratt of The Wilderness, married Elizabeth, daughter of Sir Jeffrey Jeffreys, Knt., of Brecknock Priory, Brecknock. He died in 1770 leaving a son John—also of The Wilderness and of Bayham Abbey, given him by his father. He was M.P. for Sandwich, 1741, and died in 1797 without issue, when the estates at Bayham and The Wilderness, together with the bulk of his fortune, devolved upon his cousin, John Jeffreys Pratt (afterwards first Marquess Camden), eldest son of Charles, first Earl Camden, the Lord Chancellor.

This Charles Pratt was the third son by the second marriage of Lord Chief Justice Pratt with Elizabeth Wilson. He was born in 1713, and was called to the bar in 1738. He made a name for himself in the western circuit with Mr. Henley (afterwards Lord Northampton), and in 1757 was appointed Attorney-General, and elected M.P. for Downton, Wilts. In 1759 he was chosen Recorder for Bath. In 1762 he was knighted, and raised to Chief Justice of the Court of Common Pleas. He became known by the case of John Wilkes, whom he defended in his trial in 1761, on the occasion of which he so upheld justice and the freedom of the press, that he was presented with the freedom of the City of London in a gold box. He was also presented with the freedom of the Corporations of Dublin, Bath, Eton, and Norwich. In 1765 he was created Baron Camden, of Camden Place, Kent, and on the resignation of Robert Earl of Northampton in 1766 was appointed Lord High Chancellor of Great Britain until 1780. On the fall of the North Administration in 1782 he was again taken into office as Lord Chancellor in the administration of the Marquess of Rockingham

(with Fox, Edmund Burke, etc.). In 1784 he was appointed Lord President of the Council. For many years he was a friend and colleague of William Pitt, and in 1786 was created Viscount Bayham and Earl Camden, and in 1794 appointed President of the



THE LADY FRANCES ANNE PRATT

BY SIR WILLIAM BEECHEY

Privy Council. He married Elizabeth, daughter and co-heir of Nicholas Jeffreys, and granddaughter of Sir Jeffrey Jeffreys. His eldest son, John Jeffreys Pratt, to whom I previously referred as inheriting Bayham and The Wilderness from John Pratt, was born in 1759, and was M.P. for Bath 1780, 1784, and 1790, at which latter period he was then Viscount Bayham. In 1782 he was appointed a Lord of the Admiralty, and in 1798 was Lord-Lieutenant of Ireland. In 1799 he was made a Knight of the

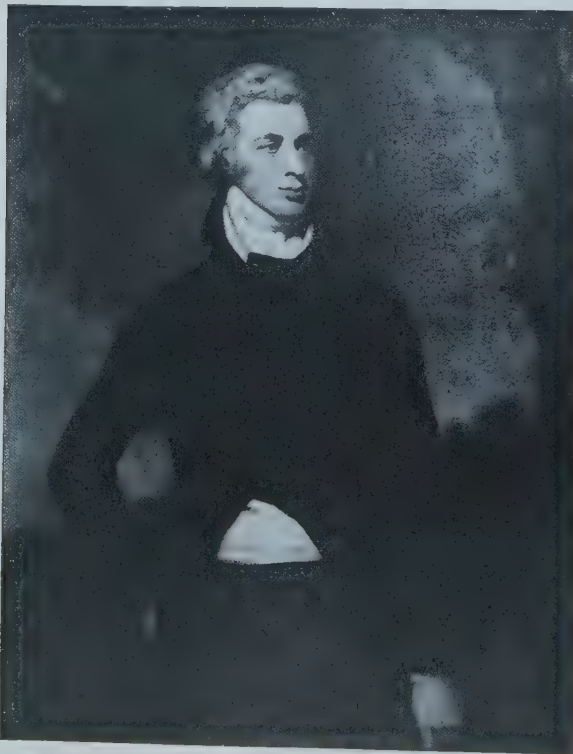
Garth, and in 1804 Secretary of State for War. He was also Lord-Lieutenant and *custos rotulorum* for Kent. In addition to this he was Chancellor of the University of Cambridge, Recorder of Bath, and Elder Brother of Trinity House. In 1805 he was President of the Council, which post he quitted in 1806, but was again appointed in 1807. In 1812 he was created Earl of Brecknock and Marquess Camden. His son George Charles, born 1799, succeeded as second Marquess in 1840, and was also created a Knight of the Garter. He married Harriet, daughter of the Right Rev. George



AUGUSTUS HENRY FITZROY, 3RD DUKE OF GRAFTON
BY HOPPNER

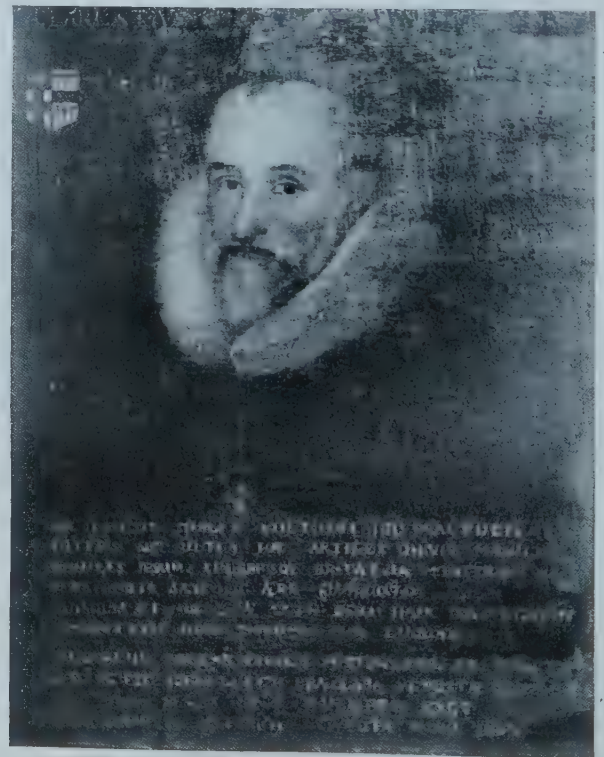
Murray, D.D., Bishop of Sodor and Man, and afterwards Bishop of Rochester. The Bishop was a son of Lord George Murray, Bishop of St. David's.

The second Marquess Camden had three sons and eight daughters, and died in 1866. His eldest son, John Charles, born 1840, succeeded as third marquess and married Clementine Augusta, daughter of George, sixth Duke of Marlborough. Lord Camden died in May, 1872, and was succeeded by his son, John Charles, born February, 1872. The fourth and present Marquess, who is Lord-Lieutenant of the County of Kent,

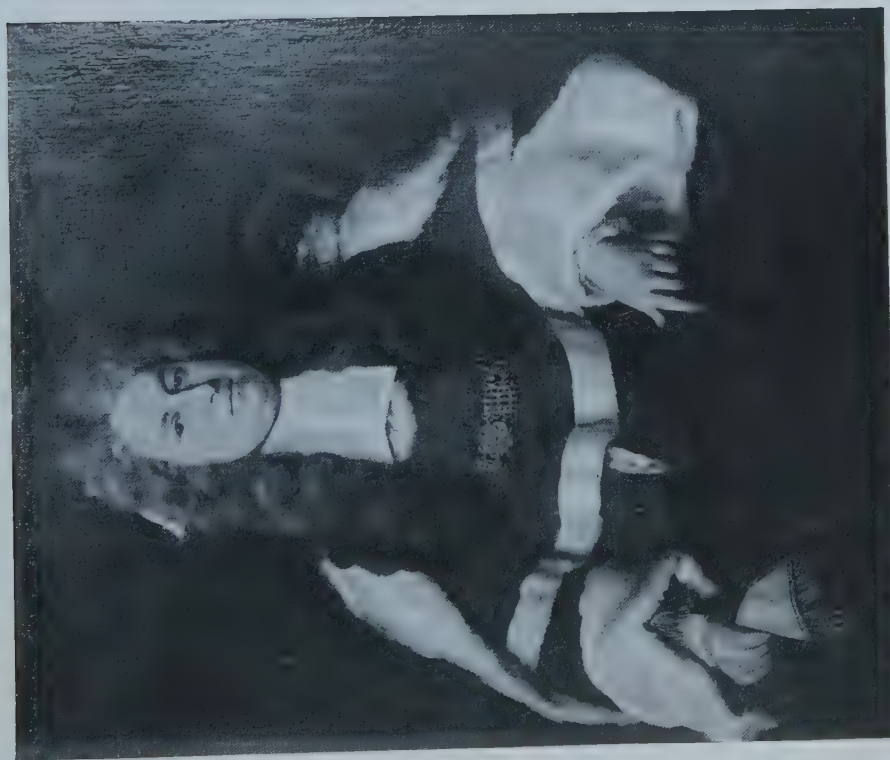


THE EARL OF GRAFTON

BY ROMNEY



WILLIAM CAMDEN, THE ANTIQUARY AND HISTORIAN,
1551-1623
BY MARC GEERAERT



SIR JOHN PRATT, LORD CHIEF JUSTICE OF ENGLAND
BY T. MURRAY
DIED 1725



THE LADY CAROLINE ANNE STEWART, 1794-1827
BY SIR THOMAS LAWRENCE

The Connoisseur

married Joan, daughter of Lord Henry Nevill, second son of the Marquess of Abergavenny, K.G., their eldest son and heir bearing the courtesy title of Earl of Brecknock.

Before closing the first part of my article, I must refer for a moment to The Wilderness, once known as Stidulfe's Place, which for so many years was the property of the Pratt family. This place was first held by a Robert de Stidulfe, but in the eleventh year of the reign of Henry VI. it passed to William Quintain. It next passed to Richard Theobald, who held it during the time of Elizabeth. In the reign of Charles II. it was purchased by Sir Charles Bickerstaffe, Knt., who changed the name to "Wilderness." At his death it was sold to John Pratt, who became Lord Chief Justice of England in 1714. Adjoining the ruined monastery of Bayham, Sir John Pratt built a house of the same material and in uniform

style, where he passed the summer months. This house is now the residence of the vicar.

Camden Place, Chislehurst, from which Baron Camden took his title, was formerly the residence of William Camden, the historian and antiquary, where he composed his celebrated Annals, and where he also died in 1623. It then passed to several intermediate owners, and to the families of Weston, Spencer, and Pratt. The mansion and grounds were much improved by Lord Camden; and it was here the Emperor Napoleon died.

In the second part of this article I will illustrate and describe the interesting collection of china, plate, and objects of art which fill Lord Camden's delightfully situated house, collected at various periods by his distinguished ancestors, who have made the name of Pratt so famous in the roll of lawyers and statesmen.

(To be continued.)



JOHN JEFFREYS PRATT, 1ST MARQUESS OF CAMDEN, 1759-1840

BY THOMAS GAINSBOROUGH



MARCHIONESS OF CAMDEN
BY L. SCHIAVONETTI
AFTER SIR JOSHUA REYNOLDS



English Pillow Lace

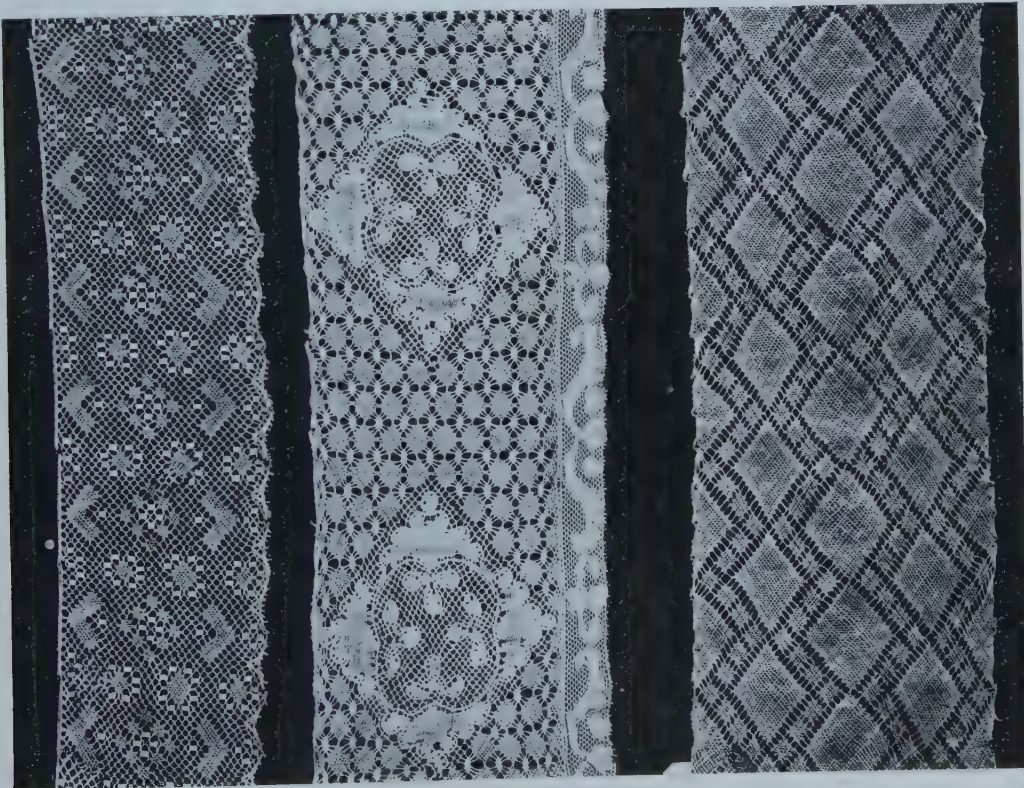
Part II.

By M. Jourdain

LACE-MAKING was formerly practised to a small extent in Hertfordshire, Derbyshire, Oxfordshire, Somerset, and Hampshire, besides in the better-known centres of Devonshire, Buckinghamshire, Bedfordshire, and Northamptonshire. Lace was made in Wales at Swansea, Pont-Ardawe, Llanwrtyd, Dufynock, and Brecon, but never of any beauty.*

* *History of Lace.*—Mrs. Palliser.

Lace was formerly made at Ripon in Yorkshire, and in 1862 one old woman still continued working at a narrow edging with a small lozenge-shaped pattern known in local parlance by the name of "four-penny spot." This lozenge-torchon-like pattern is the simplest type of lace, and was also made in Scotland, where it was known as "Hamilton" from its patroness, the Duchess of Hamilton, who introduced the manufacture at Hamilton in 1752. The edgings



End of 18th Century

About 1800

Beginning of 19th Century

ENGLISH PILLOW LACE



BUCKINGHAMSHIRE LACE

made there "were of a coarse thread, always of the lozenge pattern"; being strong and firm, it was used for night-caps, never for dresses, and justified the description of a lady who described it as of little account, and spoke of it as "only Hamilton." * The three specimens illustrated may be of this or of the similar Ripon manufacture.

The lace industry in Bedfordshire and Buckinghamshire has been attributed to Flemish immigrants, who fled from Alva's persecutions. A good quality of lace—to judge from its price—was made in Buckinghamshire† in 1678, the highest prices ranging above thirty shillings a yard, while in Dorset and Devon (more important centres) six pounds per yard was occasionally reached. In the eighteenth century Buckinghamshire lace is declared to be "not much inferior to those from Flanders,"‡ and occupied § an important place in the trade of the counties. But the only influence to be detected

* *History of Lace.*—Mrs. Palliser.

† In 1623 the bone-lace trade was already "much decayed" in Buckinghamshire.—*State Papers. Dom. Jac. I.*, vol. 142, P.R.O.

‡ *Magna Britannia*, 1720.

§ 1786, Oct. 1st. *The Marquis of Buckingham to W. W. Grenville*: "Your doubts upon the thread lace have alarmed me extremely. . . . When I look to the numbers employed, and to the effects which a revolution in that trade may bring on upon the property of this country. For God's sake! let me hear from you as soon as you can upon it; but remember how deeply I am pledged to our manufactory by the importance of it to our own land."—*MSS. of J. B. Fortescue, Esq. Hist. MSS. Comm. Thirteenth Report. Appendix, Part III.*

in Buckinghamshire laces is that of Lille, || which it closely copied, probably after the advent of the settlers from the French provinces bordering on Flanders after the Revocation of the Edict of Nantes. There was a later influx of "ingenious French emigrants" at the time of the French Revolution, which was expected to improve the native manufacture. ¶

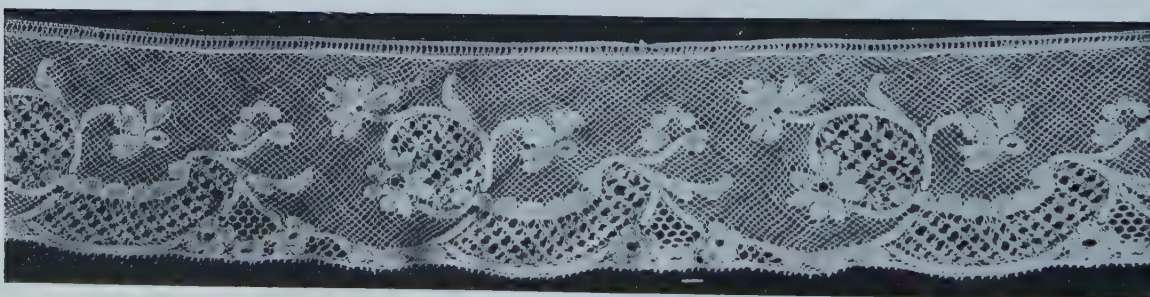
The chief centres in the lace industry in Buckinghamshire were at Great Marlow, Olney, Stoney Stratford, Newport Pagnel,** and High Wycombe. Here the lace was collected from the workers, for the industry itself was very widely spread in most of the villages in the county. In Bedfordshire, both Bedford and Woburn were important centres in the eighteenth century, and as late as 1863 the lace schools of Bedfordshire were more considerable than those in Devonshire.

"The duties of a lace schoolmistress were to insist on a certain amount of work being done, and if moral suasion were not sufficient, a cane was ready for use. The other duties of the mistress were to

|| Hence Bucks. laces have been called "English Lille." Lille was very popular in England. One-third of the lace manufactured in the Dép-du-Nord was smuggled into England in 1789.

¶ *Annual Register*, 1794.

** "This town is a sort of staple for bone-lace, of which more is thought to be made here than any town in England."—*Magna Britannia*.

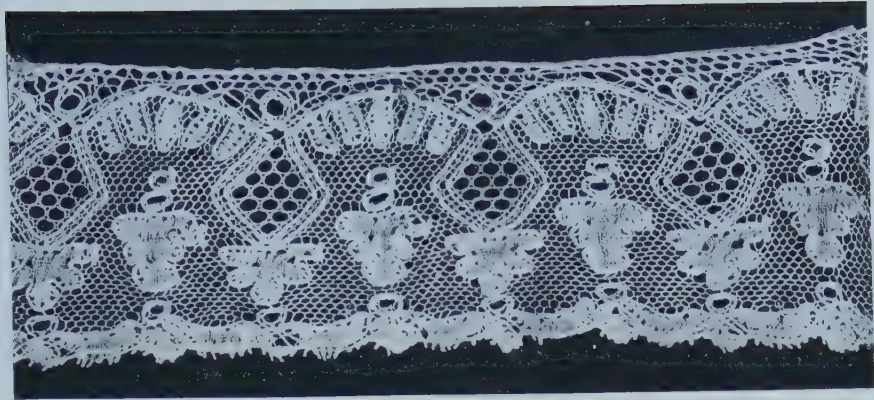


BUCKINGHAMSHIRE LACE

English Pillow Lace

prick the parchment (on which the pattern had been previously designed), also to buy the material for the work, to wind the bobbins by means of a small wheel and strap, and finally to sell the lace to the lace buyer, deducting a small sum for the house-room, firing, candles, etc."*

Fuller notes in his *Worthies*,† that in respect of manufactures, Northamptonshire "can boast of none worth the naming," and in the eighteenth century its lace is not mentioned so frequently as that of Bedfordshire and Bucks. Anderson mentions that



BUCKINGHAMSHIRE LACE

interest to note that pin-making was also carried on in the county.§

While the laces of Buckinghamshire, Bedfordshire, and Northamptonshire may be classed together, there are certain differences in the productions of each county — differences in quality rather than type. The finest and widest lace was without doubt made in North Buckinghamshire. It is made in narrow strips, afterwards invisibly joined; in that district the bobbins are small, and have very ornamental "gingles." In



NORTHAMPTONSHIRE LACE

Kettering had "a considerable trade in lace," and fine lace was made at Middleton Cheney. Spratton, Paulerspury, and Towcester‡ were also centres of the trade. At the beginning of the nineteenth century, Wellingborough, and the villages on the south-west side of the county, appear to have had the largest number of lace-workers.

In connection with the lace industry it is of

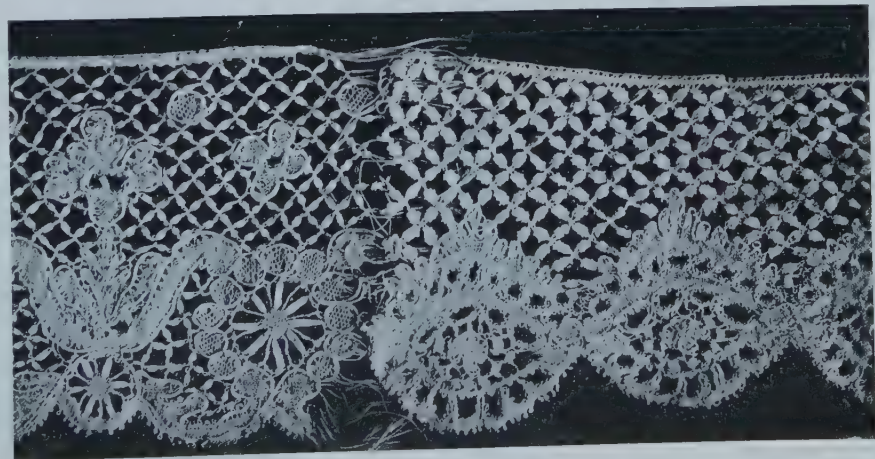
South Bucks., Northamptonshire, and in Oxfordshire the bobbins are larger, the work not so refined. In

§ *The Victoria History of the County of Northampton*, vol. ii.

* *Victoria History of the County of Northampton*, vol. ii.

† 1662.

‡ "This place is remarkable for a manufactory of lace and silk stockings, which employs most of the meaner inhabitants." — *A Northern Tour from St. Albans*, 1768. *MSS. of the Earl of Verulam. Hist. MSS. Comm.*



BEDFORD MALTESE (CALLED PLAITED) LACE

circa 1851



COARSE BUCKINGHAMSHIRE LACE

Bedfordshire there is more gimp and less cloth (*toile*) used, and in Buckinghamshire more cloth and less gimp.

In 1778, according to M'Culloch,* was introduced the "point ground," as it is locally termed. The réseau ground, like that of Lille, was composed of two threads twisted and simply crossed, not plaited, at their junction. "The mesh varies a little in shape from a four-sided diamond to a hexagon, according as the threads at crossing are drawn tighter or left loose and long."†

The untwisted outline thread is called locally the trolly. In design the oval-shaped openings, filled with light open *modes*, are closely copied from Lille, as are also the square dots, arranged in groups of three or four—the *points d'esprit* of Lille—which are to be found especially in the narrow "baby" laces.

In some specimens of trolly lace in the V. and A. Museum, the design resembles that of some Mechlin laces made early in the eighteenth century. The réseau is composed of six-pointed star-meshes, which was often made in Buckinghamshire. Another piece

of "trolley" has four varieties of fillings-in, which almost suggest that it is part of a sampler lace exhibited by lace-makers to encourage their patrons to select groundings to their particular taste.

The ground, sometimes known as "wire ground," "cat-stitch," and "French ground," was introduced about the time of the Regency, and although in many cases effective, has to be most skilfully arranged and interwoven with the pattern, otherwise a heavy-looking lace is the result.

During the Regency a "point" lace, as it was called, with the *toile* on the edge, was for many years in fashion, and was named "Regency point." It is illustrated in Fig. 145 in Mrs. Palliser's *History of Lace*.

After the Exhibition of 1851 were introduced "Maltese guipures" of "plaited laces," a variety grafted on to the Maltese type. The ground is composed of a trellis and the characteristic Maltese oval enlargement, and the pattern is like that of the Buckinghamshire lace, but heavier. A very coarse cordonnet is used.

Run laces were laces in which the pattern, light and generally floral, was run in with the needle upon a pillow-made ground.

"On the breaking out of the war with France, the

* *Dictionary of Commerce*.

† *Point and Pillow Lace*.—A. M. S.



ENGLISH MECHLIN (MADE IN NORTH BUCKS)

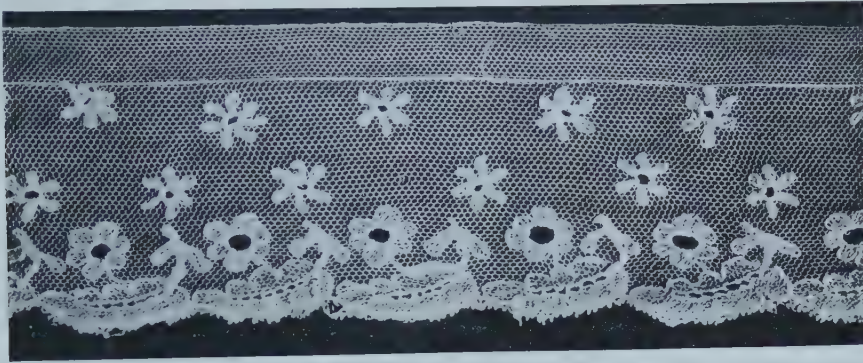
English Pillow Lace

closing of our ports to French goods gave an impetus to trade, and the manufacturers undertook to supply the English market with lace similar to that of Normandy"; hence a sort of English Valenciennes! In the specimen illustrated this net is probably made as for trolly lace, without pins; and a gimp is given instead of the Valenciennes edge.

English Mechlin was made in North Bucks. The design is an exact copy of late Mechlin, where the

prosperous days of lace-making in Buckinghamshire.[‡] The upper part was intended to hold the lace pillow, while the two shallow drawers below were for the bobbins and patterns.

Of the Wiltshire lace manufacturers in the past we know little. Lady Arundel in the seventeenth century alludes incidentally to the "bone-lace" § of North Wiltshire, and there were lace schools in the county at the time of the Great Plague.||



ISLE OF WIGHT LACE

pattern consists of a series of stiff sprigs or flowers with small leaflets, and perhaps a further ornamentation of spots upon the ground near the pattern. The net in the English Mechlin differs from the Mechlin réseau, and is not so regular.

In Buckinghamshire lace "the shape of the pillow varies in the different parts of the county; in North Bucks. workers use a round, hardly stuffed straw cushion, while in Central and Mid-Bucks the pillow used is longer and thinner."^{*}

The larger bobbins are called gimps. These hold the coarser or silky-looking linen thread which marks the outline and accentuates the pattern, and which is one of the characteristics of Bucks. lace. The "tallies" are four bobbins used to make the small square dots. These have metal bands twisted round them to distinguish them from the ordinary lace bobbins.

The number of bobbins necessary varies according to the width of the lace, a narrow edging requiring from two to three dozen, and a wider one several hundred; even so many as a thousand are required for a very wide pattern; but in this case it is necessary to have an extremely large pillow, otherwise the bobbins would fall over the sides and become entangled.[†]

A special kind of oak chest is a relic of the

A little later, Aubrey, the Wiltshire historian and antiquary, complains that the "shepherdesses of Salisbury Plain of late years (1680) do begin to work point, whereas before they did only knit coarse stockings." Malmesbury was one of the Wiltshire centres, and also Downton, near Salisbury. The better Downton lace is very like the narrow and coarser Buckinghamshire,[¶] and the ground is like that of Buckinghamshire, only worked without a pin in each mesh. The net is worked down from the head to the foot, and only pinned at the foot and the head. The workers call the net "bar-work." Other patterns are exactly like those illustrated as characteristic of Suffolk. The "French ground" is also used, which is the same as the Bucks. "cat-stitch" or "French ground," and is made with pins.

In Dorset the lace manufacture was already extinct about the early years of the nineteenth century, and no trace is left of its character, though Lyme Regis, Blandford, and Sherborne all made expensive laces of good quality. A few workers remained in

[‡] One of these chests, dated 1702, is illustrated in *Point and Pillow Lace*, by A. M. S., page 178.

[§] Describing the destruction of the leaden pipes at Wardour by the soldiers, she says: "They cut up the pipe and sold it, as these men's wives in North Wiltshire do bone-lace at sixpence a yard."

[¶] *History of Marlborough*.—Waylem.

^{||} Many of the old patterns are the same as the Buckinghamshire ones.

^{*} "Buckinghamshire Lace."—M. E. Burrowes. *Art Workers' Quarterly*, January, 1904.

[†] *Ibid.*

The Connoisseur

Charmouth in 1871. Blandford in especial, according to Defoe, making "the finest bone-lace in England . . . and which, they said, they rated above £30 a yard."

Some pillow lace used to be made in the Isle of Wight, but what is known as the "Isle of Wight" lace was made on machine net, the pattern outlined with a run thread, filled in with needle-point stitches. The late Mechlin designs were chiefly copied. In 1900 there were only two or three old women workers left.

Suffolk has produced pillow lace of little merit.

The make of lace resembles that of Buckinghamshire lace and Downton, and that of Norman laces of the present time. In a number of specimens in the Victoria and Albert Museum the entire collection displays varied combinations of six ways of twisting and plaiting threads. The mesh is very large and open; a coarse outlining thread is used to give definition to the simple pattern.

At Coggeshall in Essex tambour lace was worked, and a specimen in the Victoria and Albert Museum was made by a survivor late in the nineteenth century.



SUFFOLK LACES

Pictures

Masaccio

Part II.

By Dr. Romualdo Pantini

JUST as in the *Disputation with Doctors* and in the *Miracle of St. Catherine* Masaccio breaks off from Spinello and distances him in the art with which the subject is developed, and in depth of penetration, so in the great fresco of *The Crucifixion* he soars far above the poverty of the Giottesque school. In the illustrations of St. Catherine's life he is remarkable for his linear perspective; in the hills which crowd the sunset in *The Crucifixion* he feels and expresses the thin, sweet delicacy of distance.

And how moving, how sad, are the three crosses seen big against that broad expanse of sky! And how the knights at their bases gesticulate in scorn or pity, while Mary Magdalen presses close to the sacred tree, and the Virgin faints among the women! A group, this, so organic that, with the crowd of centurions on the left, it arrested Michel-angiolo's attention, and caused his hand to tremble.

True, we may remark here, too, weaknesses, and occasionally a want of coherence between the parts; but these are, as I think, only the evidences of the effort made by a youth

of four-and-twenty to attain a perfection which eluded him.

And the critics, what do they discuss? Whether the landscape is that of lake, river, or sea. Whether those hills represent the hills of Verona or the desolate barrenness of Latium. And after all their looking and their sophisticating, they have not noticed the slender little Tuscan cypresses by means of which the painter seems to me to have linked the Roman

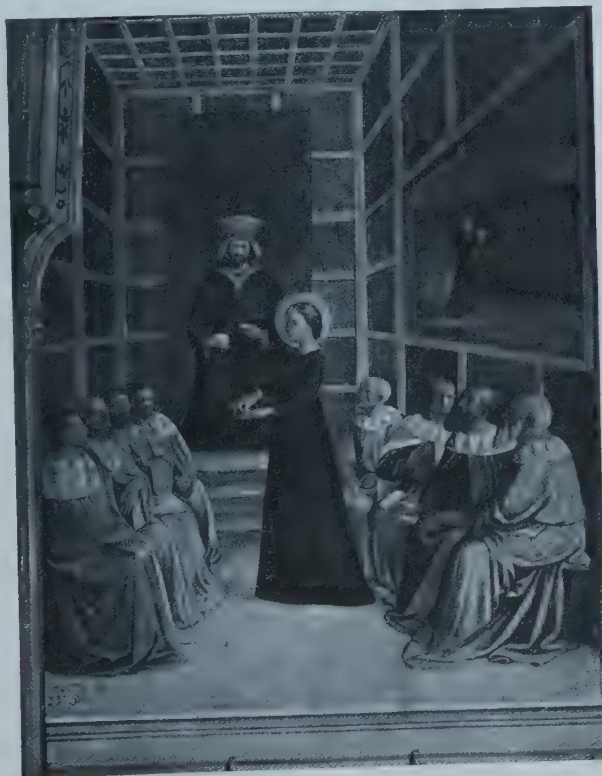
Campagna to that Valdarno which must have been still present to his eyes.

* * *

G. Mancini assures us in his monograph that Alberti was born at Genoa in the February of 1404. He also says that the artist first came to Florence in 1429, the year in which he records the birth of a nephew. But this seems doubtful.

The reform of the *catasto* ordered by Giovanni dei Medici was sanctioned on May 22nd, 1427, and the popular party, having again come into power, recalled the exiles, among whom was the Alberti family.

There is no reason why we should doubt



ST. CATHERINE DISPUTING WITH THE DOCTORS
BY MASACCIO, AT ST. CLEMENTE, ROME

that Leon Battista returned that same year. He was pleased that his nephew should be born in his ancestral home, and the stay in Bologna, where he had taken his doctor's degree, had become unsafe on account of the crimes committed in that city, and distasteful owing to disappointments in love.

In 1427 Masaccio was working in the Carmine, and was twenty-six years of age; Alberti was twenty-three—both young then, and almost contemporaries.

This would make for our theory that it was really Masaccio, the painter, to whom in 1435 (and of this date there is no doubt, for the author himself gives it), together with Donatello, Ghiberti, Luca della Robbia, and Brunelleschi, Alberti addressed his letter of dedication.

A year was long enough for the two young men to make acquaintance and establish friendly relations.

On the other hand, Alberti makes explicit mention of his especial friendship for Brunelleschi and Donatello. The passage runs as follows: Alberti is filled with admiration for the works of the Greeks and Romans, and thinks that tired Nature can no longer produce either giants or geniuses. "But when, after the long exile in which we Alberti have grown old, I returned to this my native city above all to be honoured, I perceived that through many men, but before all through thee, Filippi, through our most dear friend Donato, the sculptor, and through those others—Nencio, Luca, Masaccio—she was endowed with all praiseworthy gifts of minds, so richly as to be second to no state, however ancient and famous." Follows great praise of the dome which was, as we know, completed as far as the lantern by June 12th, 1434.

The passage shows quite clearly that Alberti on his return *admired* the works of Masaccio.

How can we logically resolve the difficulty? Did

not Masaccio die in 1428? Or does Alberti mention another artist of the same name? Worse still, how can we admit with Milanesi that this other of the same name is to be identified with a Masaccio, sculptor, of whom we catch but a glimpse, who has left us nothing worthy of note, just because the others whom Alberti names are all sculptors? It is true that Brunelleschi well understood the art of modelling; but he was before all things an architect, and it is to the architect that the praises which follow are

addressed. So that the hypothesis and corollary that Leon Battista intended, in his proem to the *Trattato della Statua*, to mention only sculptors falls to the ground. On the other hand the dates above given render it quite possible that Alberti may have known our Masaccio.

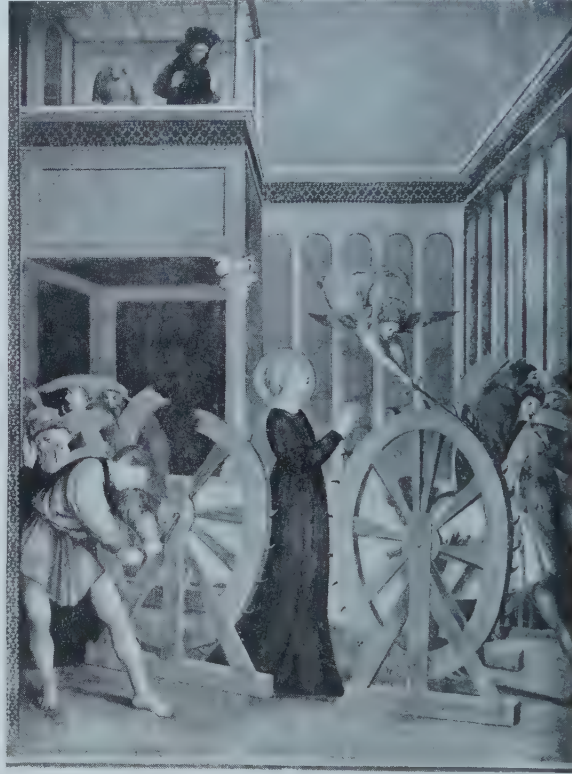
Further, Maso di Bartolomeo, "excellent master in casting," also called Masaccio, is proved by Milanesi's and Rumohr's researches to have been born in 1406, and to have received the commission for the bronze door of the sacristy in the Florence Cathedral (on which, though he was not the only artist at work on it, his fame chiefly rests) in 1445-6.

Leon Battista wrote his preface in 1435, registering impressions received several years before, none of which can have been made by Maso di Bartolomeo, from Valdambra.

Moreover, Milanesi himself remarks that a certain Maso is in the documents often called *Masaccio*; "often," not always; and Masaccio is still Masaccio the painter, to whom Alberti alludes, whom Landino lauds in his *Commentary on Dante*.

The dates established by the critics themselves thus furnish the means of confuting their theories; and there is, to my thinking, a further deduction to be drawn from the examination of the paintings under consideration at the beginning of this chapter.

The incontrovertibly plastic qualities of *Adam and*



THE MIRACLE OF ST. CATHERINE
AT ST. CLEMENTE, ROME

BY MASACCIO

Masaccio

Eve driven out of Paradise would tend to support the hypothesis that Masaccio had a real talent for sculpture. Vasari himself asserts that Masolino, said to have been Masaccio's master, had been, when a young man, in Ghiberti's workshop, and had especially distinguished himself in the finishing off of the reliefs of the baptistery doors.

Rumohr's opinion should not, therefore, be lightly

for our purpose is the *Elementi della Pittura*, to be referred, it seems to us, rather to the time when Alberti was in Bologna than to the year 1435. This date we are inclined to think marks the composition only of the letter to Brunelleschi with, perhaps, a simple revision of the work. The letter itself is a splendid recantation of the sentiments expressed in the three books; and in these a single passing



DETAIL OF THE CRUCIFIXION

BY MASACCIO

AT ST. CLEMENTE, ROME

put on one side, and we may attribute to Masaccio the crucifix which used to hang over the altar frescoed by him, but which has now been removed to the sacristy of S. Maria Novella.

Our series of deductions has led us far astray from Alberti, whose treatises, forming an organic whole, and in many parts so modern in their views that Leonardo made use of them, possess for us the additional advantage of being absolutely contemporaneous with our paintings.

We will leave on one side the *Trattato della Statua*, chiefly concerned with the measures and proportions of the human body, as also the other short treatise known as the *Rudimenti della Pittura*. More important

notice of one of Giotto's works is the only reference made to the contemporary artists celebrated in the letter, whereas examples and quotations drawn from Pausanias and Pliny abound.

This is certainly a pity; but it does not concern us at present. Important to us is the admirable harmony between Alberti's discourses on painting, especially with regard to perspective, composition, distribution and relief of figures, and the practical application of these theories which, consciously or unconsciously, Masaccio shows us in all the works that can without doubt be attributed to him.

And this harmony is the more noticeable because Alberti explicitly states that he intends writing rather

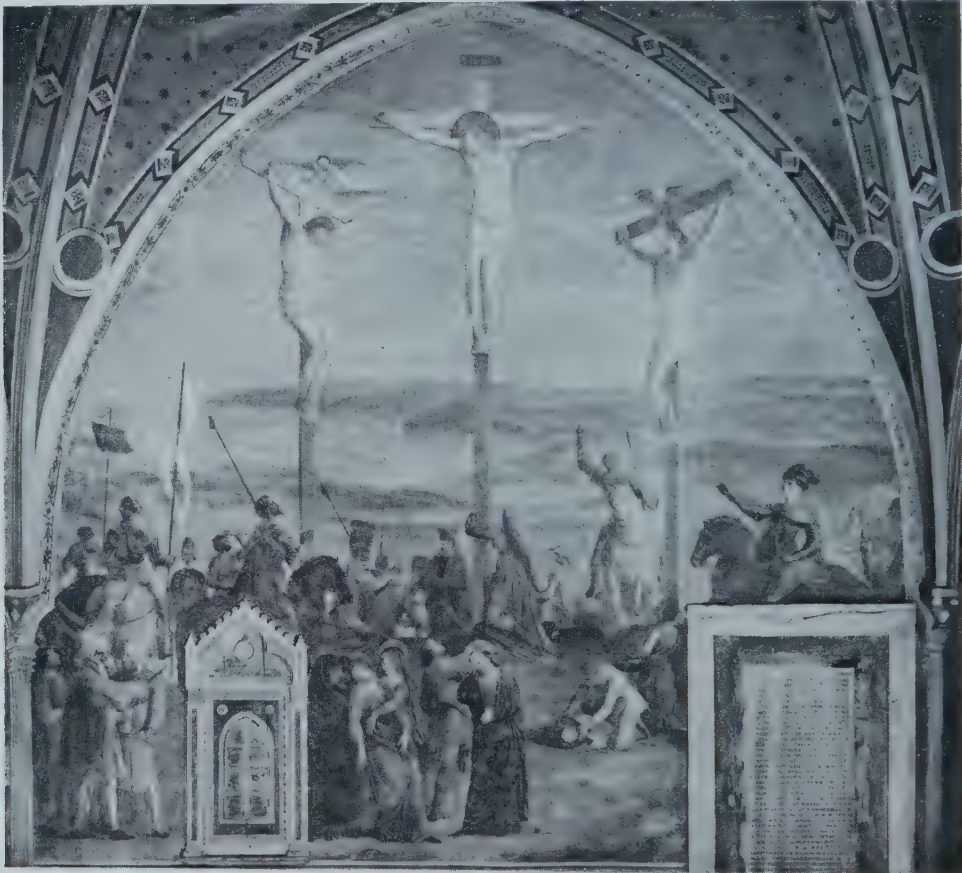
The Connoisseur

as a painter than as a mathematician or a metaphysician.

The importance of chiaroscuro and of resulting relief is seized and exposed with efficacy and pleasure. That Zeuxis was the first to take account of the rules of light and shade leaves us indifferent; but the following passage concerns us: "I will . . . praise such faces as are painted, so that they seem to stand out in *relief* from the pictures; and on the other hand, I will blame those in which is visible only the outlines." It is the mark of a middling painter, Alberti thinks, not to understand the force of each light and of each shadow; and the study of the use of black and white to this end should be followed with the most scrupulous diligence.

He returns to this subject in the third book, in which he determines the office of a painter. "The

office of the painter is to draw and colour any proposed object on a flat surface with lines and colours in such a way that, by means of a certain interval and a certain placing of the centric ray (*raggio centrico*), *everything that is painted may seem to be in relief*, and bear great resemblance to the proposed things." And further on he tells that if we are to draw from other people's work, it is better to copy a fairly good piece of sculpture than an excellent painting. Because from sculpture "we learn resemblance and true lighting." He therefore advises the artist to half close his eyelids and to practise the making of sculpture, for this "is easier and more certain than painting; neither will it ever happen that anyone shall paint a thing well unless he know *all the reliefs (rilievi)* of that thing; and the reliefs are more easily observed in sculpture than in painting."



THE CRUCIFIXION

BY MASACCIO

AT ST. CLEMENTE, ROME



MRS. SIDDONS

FROM A LITHOGRAPH BY R. J. LANE

AFTER A DRAWING BY SIR T. LAWRENCE, R.A.

Brislington Lustre Ware

By Alfred Billson

Now that misconceptions of long standing as to Lowestoft porcelain are gradually being got rid of, and, thanks to Sir Augustus Frank's researches, it is an ascertained fact that the G(eorgius) R(ex) stoneware jugs were made in Germany to be sold in England, a natural inclination arises to look round and see if enquiry in regard to some other ceramic productions might not lead to the brushing down of more cobwebs. A promising subject amongst the less important factories soon suggests itself, and supplies material for a question: "Did the manufacture of lustred pottery at Brislington, a place some two miles distant from the business centre of Bristol on the seaward side of the city, ever assume such proportions as would entitle the output of this factory to claim position amongst recognised English wares?" To which the answer should be, "On such evidence as is available, it did not; the making of this kind of pottery did not advance beyond the merely experimental stage."

Judged by common belief, Lowestoft porcelain and Brislington pottery run very much side by side, and there are plenty of people, dealers principally, who still hold fast to their long cherished nomenclature

on no better ground than "because it has always been called so." If anyone interested in pottery would take a few provincial towns and enquire in them for specimens of the two wares, it is quite likely he would have offered to him practically as many examples (unmarked) of one as of the other; in either case, the chance of a single real piece being included would be curiously small. A dealer's list of pottery now before me is furnished with a sub-heading, "Brislington and other lustre wares," and this exactly expresses the general idea that the pink-lustred Sunderland and Staffordshire wares are Brislington. The would-be collector, soon after he has started collecting, will generally find himself with a few representative specimens of "Brislington," and will not have had to pay exorbitant prices for them—cups, saucers, plates, almost always pieces of the useful class, well glazed and decorated with curiously unsophisticated designs, closely following the Day Nursery School of artistic development, reproduced in delightfully pure, purple-pink golden lustre. The subjects chosen are conventional renderings of houses, churches, castles, and the like; occasionally figures and animals. There



NO. I.—WARE IMPROPERLY STYLED "BRISLINGTON"

must have been an enormous demand for this kind of pottery at one time, when for cottage and farmhouse use no other came into competition with it, and it could be bought at any fair or market, or from travelling distributors. Unfortunately it was so common as not to be worth the trouble of marking, and accordingly direct evidence as to origin is hard to get; however, the pieces illustrated in No. i. help to supply it. They had travelled far from where they were made, having been found in Cornwall.

The plate with pierced edge bears the name, impressed, of "Lakin," the saucer to the left that of



NO. II.—SPANISH WARE KNOWN AS "BRISLINGTON"

"Scott," and the one to the right that of "Dawson." Lakin was a potter at Burslem, in Staffordshire, some forty or fifty years since; Anthony Scott established himself at Southwick, near Sunderland, in 1788, and the works have been ever since in the hands of his descendants, whilst Dawson started at Hylton, in the same neighbourhood, some five and twenty years later.

In the case of the Staffordshire piece, the colour is stronger through having more purple in it, and the drawing of the half-timbered house and the trees is considerably in advance of the work of the Northern potworks. The glaze is bluish when seen beside the other specimens, and is extensively crazed. It is scarcely necessary to say much about the Sunderland pieces; they are just like those which there is little difficulty in finding anywhere.

This disposes of "Brislington and what it isn't,"

and the way is cleared, therefore, for seeking to ascertain what was really done at Brislington itself in the way of turning out lusted ware; also for considering the points of difference between *bonâ fide* Brislington and Spanish ware, and so the scene shifts to the quay on the Avon, where Spanish ships, carrying wool and copper ore, used to discharge their cargoes. For a realisation of the local circumstances during the period of existence of the Brislington factory, we must look to Owen's *Two Centuries of Ceramic Art in Bristol*, and I gratefully acknowledge my indebtedness to that work. An old Bristol

family, the Franks, had for generations been potters there, as the marriage, in 1697, of a Thomas Frank, gallipot maker, is noted in the register of the Society of Friends, and the last of the line, Richard Frank, who is credited with having made the Brislington lustre ware, died, aged seventy-three years, in 1785. A few years later the works were closed, and the buildings converted into a flour mill, the main reason being the crushing expense for coal, which, brought by sea from the north, cost £2 a ton. Frank seems to have been a man of great energy and enterprise, always on the look-out for fresh notions, and fond of trying his hand at anything new. His works were situated on Brislington Brook, some

short distance above where it empties itself into the Avon, and Crew's Hole, the quay at which the Spanish vessels used to lie, was on the opposite side of the river. The crews of these ships, on the testimony of an eye-witness, took their food out of copper lustre vessels of the kind commonly used at that time in Spain, and as a consequence fragments of such ware have since then been found in the river bed. Frank being a man always on the move (for years he used to walk into Bristol every morning in all sorts of weather, and arrive there before six o'clock), must continually have been seeing this kind of pottery, and have had opportunities of getting specimens of it. A potter, and born of a potting family, the impulse to try and improve upon such rough, coarse ware was bound to stir within him, and the result was the production of some vessels "made of clay and sand, covered with a yellow enamel dip, resembling delft

Brislington Lustre Ware

in character, and ornamented in rude fashion with copper lustre" (Owen). When the mill-pond was cleared out some sixty or seventy years since, a large quantity of broken lustre ware was found, and one would much like to know whether it was Spanish ware or the débris of Frank's experimental attempts, but, unfortunately, it has since been lost sight of. Owen says:

"The ware made at Brislington was of a common and cheap character, and soap dishes, small plates and shallow baking dishes of this ware are frequently met with in farmhouses and cottages in the neighbourhood of Gloucester and Bristol." He adds, by way of making clear the difference between the parent ware and its imitation: "The Spanish ware is of a rich pale lemon colour, soft and unctuous to the touch, with rich arabesque ornaments in copper lustre, and commonly, in addition, animals or birds in deep blue.

The Brislington ware is much thicker and more clumsily made, wanting the smooth surface and finer texture which characterise that of Spain; and the coating of enamel, thin and coarse, betrays to the touch an inferior manufacture. The colour, moreover, is crude, and the lustre ornaments, often mere dashes with the pencil, are poor and inartistic in form." This is all very well, but Mr. Owen describes a much better class of ware than poor sailor men would be likely to have provided for them; the "rich pale lemon colour," the "unctuous surface," and "rich arabesque ornaments" are not to be found on the very commonest of Spanish *faïence*, though they may be associated with such pieces as have passed into museum collections to serve as examples of the art of the Moors translated into eighteenth century Spanish; quite possibly it was some of these that Owen had in his mind when thinking out his points of difference. In No. ii. some illustrative specimens are shown which belong to myself—two cylindrical jars, swelling at the middle part, a so-called soap dish, also a small plate, which was sold to me in Bristol as unimpeachable Brislington. As regards the two jars,



No. III.—BRISLINGTON DISH (FRONT)

BRISTOL MUSEUM

one being "rich pale lemon colour and unctuous to the touch," should be Spanish, whilst the other being "more clumsily made, wanting the smooth surface, and the lustre ornaments being poor and inartistic," fits in with the definition of the English ware. Yet both are Spanish, being made for a purpose unknown



No. IV.—BRISLINGTON DISH (BACK)

BRISTOL MUSEUM

in this country, the details of which are given by Mr. Owen when speaking of a similar piece in the Bristol Museum. He says: "One of the pieces is identical with some the author has seen used in Spain and Portugal. When horticulturists there wish to propagate either the orange tree or the *Camellia Japonica*, they cut off a ring of bark from a branch which by its form promises to make a good tree; then, wrapping a thick layer of moss round the wounded part, they suspend above it one of the long, tube-like vessels full of water, out of which depends a bit of woollen string; thus by capillary attraction the moss is kept moist, roots start forth in time, the branch is parted from its parent stem, and a new camellia or orange tree is made by a short, or royal, road to arboriculture." The plate, from its glaze and the somewhat elaborate nature of its ornament, is Spanish beyond a doubt, but as regards the remaining piece, it has established some sort of a claim to be styled a soap dish, by reason of its having apparently done duty in that capacity during many years; but, as may appear later on, this is not at all the purpose which the potter who made it had in his mind. A similar specimen was in the Jermyn Street collection (and so must now be at the Victoria and Albert Museum), and was thus described in the 1876 catalogue:—"L.40. Soap Dish in Brislington ware; shallow, conical shape; diameter of mouth $4\frac{1}{2}$ inches, height $2\frac{1}{2}$ inches; coarse paste coated with buff-coloured glaze, and ornamented with rude design in copper coloured lustre. Presented by Mrs. Emberson, 1872." But this piece, being in no respect different to the last, must be judged with it.

As is right and proper, the best enquiry office in respect of this and all other branches of Bristolian ceramic art is the Museum of that city; if for no other reason than that it possesses the standard piece, a dish with sunk centre, the authenticity of which is vouched for by Richard Frank's rudely painted monogram on its back. (Nos. iii. and iv.) On this the copper lustre is of a darker tone, and the ground colour is duller than in the Spanish examples. Owen says: "This interesting piece gives by comparison a most satisfactory proof that the fragments found at Crew's Hole are Spanish," and his object in so speaking was to dispose of an unfounded supposition that Frank had works at Crew's Hole, because fragments of copper lustred ware turned up from time to time in the bed of the river at that spot. Then there is in No. v. another so-called "soap-dish with ears like those seen on silver or pewter porringers," and in these few words, which are an extract from a letter sent me by a distinguished Bristol antiquary, lies, I venture to

think, the *crux* of the whole question. Owen says that soap-dishes, small plates and baking dishes are to be found in the neighbourhood of Gloucester and Bristol. Well, two of these same "soap-dishes" are figured here, and two are at the Victoria and Albert Museum, and they are not soap-dishes at all, but the porringers which in Spain are used to hold the small portion of stew which has to satisfy the labourer's appetite; this even is not by any means invariably attainable, for as often as not he has to content himself with dark coloured bread moistened with oil and vinegar (a viand, however, not to be altogether despised in tropical weather in such a place as the village aptly designated *El Sarten de Andalusia*—sarten, frying pan), for which one of the small deep plates would be wanted, and baking dishes are more common in Spain than in this country.

In the sixteenth century's spacious days, it may be assumed [on evidence supplied by the finding some years back, near the site of the old city wall, of fragments of a noble Hispano-Moresque charger, which was afterwards presented to the British Museum] that Spanish pottery was highly appreciated in Bristol, and therefore that trading ships did not fail to bring consignments of it; likewise, that a habit so established might be trusted to last, and it is quite possible that a similar practice obtained at Gloucester. If so it may be suggested that these two ports maintained similar relations to Spanish pottery that Lowestoft did to Oriental porcelain; they were the gates through which it entered and was distributed, without price to friends, or on payment to outsiders. The fact that all the ware called "Brislington" is in Spanish forms, and made to serve Spanish requirements, tells strongly against the supposition that it was made by an English potter.

To return to the Bristol Museum pieces. There is the cylindrical jar, which Owen, notwithstanding his loyal faith in the ceramic achievements of his city, qualifies (together with practically all pieces other than the marked Frank piece) as "foreign beyond dispute," two barber's bowls and two barrels, quite Spanish. A large open vase or bowl, $17\frac{1}{2}$ inches high and 16 inches in diameter, has a most curious edging of low pierced arches combined with angels' heads, and was presented to the Museum in 1836 by Dr. Smith, a well-known Bristol surgeon, as being of local make. But there happens to be a pair of exactly similar ones in the collection of Hispano-Moresque lustre pottery at Warwick Castle, as described and illustrated in *THE CONNOISSEUR*, vol. xiv., p. 137; independently of this, however, the Bristol example, by the selection of angels' or cherubs' heads as a decorative *motive*, and in various other ways, proclaims its nationality.

Brislington Lustre Ware

The result of the enquiry, with Owen as principal witness, would then seem to be that the piece bearing Frank's roughly painted mark, in which the letters forming his surname are combined in a sort of monogram, is the only specimen of so-called Brislington ware which can be certified as being genuine, and a comparison of it with the other pieces concerned will, it is suggested, confirm the conclusion arrived at. The general effect of Frank's dish is not Spanish, and considered in detail the ornamental forms he has used explain why it is not. As the result of frequently seeing the dishes belonging to the Spanish sailors, Frank no doubt carried away some general idea of their decoration, but mixed up with recollections of other things. The foliated subject in the lower part of the depressed centre is just what may be found on delft dishes, whether made in Holland or in this country; the comb-shaped label above it is altogether incongruous; the fleur-de-lis, when used on common Spanish ware, is of a type quite different from the four on the bouge of the dish; similarly the "pot-hat" shaped objects filled with criss-cross lines, though it might not be altogether safe to affirm they are never met with on Spanish pottery, are certainly not typical, and the powdering of the otherwise plain parts of the dish with conventional markings is a device not infrequently met with in English "peasant" ware. These points of difference are clearly manifest when

the dishes in the earlier illustrations are brought into evidence. Even on the commonest articles of daily use the traditional forms of ornament derived from the Moor, and still instinct with Arab or Saracenic feeling, exhibit a strength and mastery of design and arrangement which leaves the Brislington workman far behind.

To carry the analogy between Lowestoft and Brislington productions to a legitimate finish, it may be stated that a real indisputable Brislington ware does exist. It is decorated in colours—blue, brown and green—but it would seem that specimens in anything like good condition rarely turn up, though fragments may be found in the neighbourhood of where the works once existed.

The Bristol Museum is so well-known in the West Country as a repository of objects of local interest, that it is hard to believe in the existence within its sphere of influence of any fresh pieces which would pass muster as authentic specimens of Frank's lustre ware, but there might be in other parts of the country, stowed away and forgotten, specimens possibly even bearing Frank's mark. Still, allowing for every chance of further information cropping up, it is impossible to come to any other conclusion than that the production of lustre ware at Brislington was never important enough to constitute it a commercial commodity, or a distinctive kind of British pottery.



NO. V.—SPANISH WARE

BRISTOL MUSEUM



The Craft of the Ironsmith

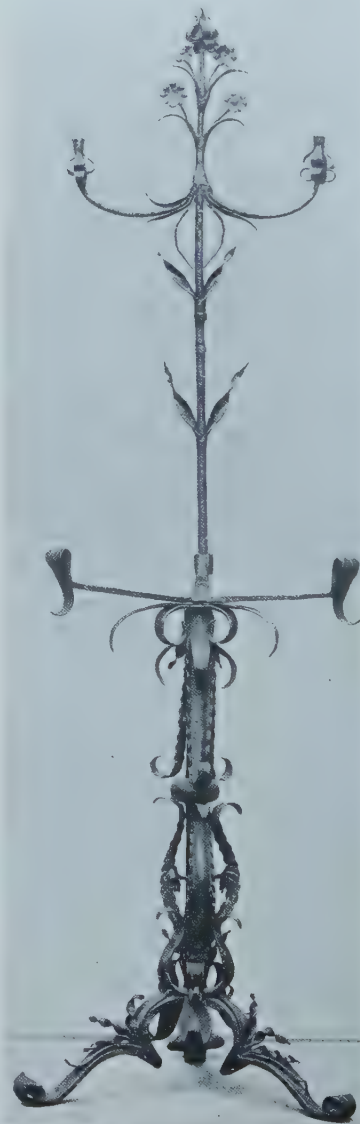
By J. M. O'Fallon

To connoisseurs and collectors of examples of old handicraft, the work of the ironsmith has its own singular attractions. Taken by itself as forged, and sometimes also chiselled iron, as distinct from richly damascened and other ingeniously elaborated objects combined with steel, with bronze, with brass or copper, with silver or gold, there is no lack of interest in it. For this reason we shall, in what follows, mainly confine ourselves to work of this kind.

From earliest times iron, it seems, was chosen for its toughness, elasticity, its flexibility and endurance, and wrought into all kinds of useful and ornamental forms. Indeed, it may be truly said that the hand and hammer applied to iron have made it a measure from epoch to epoch of the culture of nations. It is certain that it was used for weapons and tools by the ancient Egyptians and Ethiopians. The latter people, to the present day, seem to be well acquainted with its working. Recent Assyrian and Babylonian excavations have brought it to light in the shapes of weapons, knives and saws, chains, hammers; finger-rings, bracelets, and other articles of personal

adornment. It was probably equally familiar to the inhabitants of Phœnicia and Palestine, and the reference in Genesis to Tubal-Cain as the artificer and instructor in iron and brass carries its own significance.

Objects of many kinds in iron were disinterred by Dr. Schliemann on the sites of Troy and Mycena. Corinth, Athens, and other Greek cities had recognised markets for ironwares. Iron was commonly utilised for instruments of attack and defence, for agricultural implements, for vessels of various kinds, many of these ornamented in relief. Statues made up of embossed pieces fastened together were also produced in it. Some of the old Grecian fictile vases represent as part of subjects which adorn them, hammers, pincers, anvils, and bellows—this latter with curious resemblance to that at work in smithies of the present day. Etruscan and Roman graves, and the excavations at Pompeii, Vulci, and many other places of classical Europe, have also yielded articles in the metal. These usually take the form of seething-irons, fire-hooks, tripods, locks, keys, money chests, and other things of a much later date resembling



No. I.—TRIPOD STAND, 16TH CENTURY, ITALIAN

The Craft of the Ironsmith



No. 1a.—TRIPOD STAND 15TH CENTURY ITALIAN

them, such as are seen in our museums and private collections.

With the collapse of Rome her technique in art, as in industry, was lost to a great extent. Though in midst of the darkness and turmoil of the Middle Ages the hammer of the ironsmith never ceased to resound, the work it fashioned chiefly belonged to the craft of the armourer. But it gradually also developed into adjuncts of architecture, and other objects of a distinct character and style, expressive of peace rather than war. The hammer and the anvil were the chief, if not the only, tools used in the manipulation of iron. And when we consider that each rod or wire, or sheet, had to be wrought by hand, and that the craftsman had no rolling mills then, no fancy bar-iron with stellate, cruciform, and other fancy shapes for sectioning, such as the ironsmith of the present day avails himself of in the carrying out of his various tasks, the proficiency attained by the smith of former ages is truly wonderful.

It is to the Middle Ages and the Renaissance that we must turn for his greatest achievements in true handiwork. The changes which took place in iron-smithing, like in architecture and the crafts as a whole, from the antique to the Romanesque, are comparatively easy to trace back along the lines of their historic sequence. But the epochal growth of

the Gothic and Mediæval spirit in art and industry is not discernible in the same manner. It had been gathering in secret much of its strength and form before it spread through Middle and Western Europe, with all the freshness and vigour so characteristic of the people who, having swept away the corrupting and deadening influence of Imperial Rome, did their best to take their places and settle down to carry out their own ideas of life and natural love of art.

The shadow of the Roman eagle was lost in the light of the cross: the beauty and mystery of the new religion, together with the free play of humour and the grotesque which found expression through it and Gothic art, were not absent from the work of the



No. 1b.—UPRIGHT STANDARD, SUPPORTING BRACKET AND HOOK 15TH CENTURY ITALIAN

ironsmith. The twelfth and thirteenth centuries produced some good examples of it. Having reached to excellence during the next century and later, the craftsmen sought additional sources of inspiration, and nowhere found them so freely generous as those of times anterior to their own. Hence the re-birth of classical taste which made itself felt for all that was lasting and good in it, as was the case with Gothic.

The iron embellished doors and gateways of churches and castles and other secular buildings, and the designs for presses and chests, grilles, window-fastenings, wall anchors, fire dogs, and other similar Gothic and Renaissance hearth-furniture, became truly remarkable for the genuine spirit of art they expressed. Bold curves, long spread out, and curious leaf forms were general; mostly made out of iron in the flat, which was also used for lock work and door-handle plates, some of these chiselled with exquisite patterns, often lovingly made the most of by backings of coloured cloth and leather.

At this point we give a few examples of parts such as were forged and used by the ironsmith of old, and still are used with little difference by his modern imitator, for building up into decorative compositions. They have reference only in a general way to the bulk of our illustrations, but may help at least a few of our readers to understand something of what distinguishes wrought and chiselled iron—in the wider sense of including welded, also at times embossed from the more elaborated and mixed kinds referred to in the first paragraph of this article.

H, the grotesque, shows what may be wrought in the flat, welded, embossed, or otherwise aided towards finish, used in fanlight and other scrolls; as also F and G. D and E represent slitting and opening out; very effective as breaks in the length of bars. A,



A



B



C



D



E



F



G

flower of the lily kind; B, acanthus husk, used to partly envelope, terminate, or cap bars; C, similar leafage. I and J, examples of iron twisted into ornamental bars while red-hot. Some of these are



H



I



J

modified forms from Professor Meyer on *Art Smithing*.

It may, however, be as well to mention that in modern times, for small things especially, some parts of ornamental iron are cast and fastened in various ways to tube, or wire, or sheet, to make a completed object.

The ordinary methods of putting together pieces of ornament in iron is by welding, brazing, or hard soldering, screwing, riveting, drawing down and riveting—which sometimes takes the place of welding, but mainly in flat scroll work—by intersecting, as in cases when flat or square iron pieces cross each other. This may be effected with or without thinning off. Then there is the pinioning and tenoning of tops and principal points of balustrades, railings, etc.; and there are many methods besides of attaching pieces of iron together, and to steel and other metals, as well as to stone, but they need not be entered upon here.

What we have been saying will now, we trust, in a great measure be seen to apply to our illustrations, most of which are taken from objects in the South Kensington Museum.

(i.) Tripod stand, sixteenth century, Italian, with upright standard supporting two candle-holders. (ia.) Fifteenth century, Italian, tripod stand. (ib.) Same

period, upright standard, supporting a bracket with hook. (ii.) German, seventeenth century, wrought, embossed and chiselled window grating or grille, with interlacing foliated scroll ornament: a very clever

The Craft of the Ironsmith

composition. (iii.) German, cupboard front, about 1550; oak overlaid with wrought-iron hinges, latches, and other mountings, of free and lively effect for balanced decoration. (iv.) French, fifteenth century

door handle, consisting of a double loop suspended from a small grotesque animal's head—this not well defined in photograph—and plate pierced with fine Gothic tracery. (iva.) French fifteenth century knocker, ornamented with a figure of St. John the Baptist within a niche; the plate pierced with Gothic tracery of rare merit. (ivb.) French, fifteenth century door-handle; double loop with acorn finial; the plate pierced with Gothic tracery. From the Dublin Museum of Science and Art. (ivc.) French, late fifteenth century knocker of hexagonal shape; the plate pierced with Gothic tracery.

These door-handles and knockers only convey a slight idea of the excellence of French fifteenth century work in iron. Some of the locks of the period were elaborately designed, in which scriptural subjects were chiselled. Our example (v.) of a chiselled lock represents the Flagellation of Christ under a Gothic canopy; an angel on either side bearing a long candle and other symbolical figures. The expert, let alone the ordinary observer, looking closely at our illustration of this piece of

work, is likely to accept it as no modern imitation—but it is; and whether the smith intended to deceive or not, from the art and craft point of view it must be pronounced of remarkable merit as a copy

of the original. It is in possession of Signor E. Marolda. (vi.) English, about 1695. A portion of a wrought-iron screen from Hampton Court Palace; attributed to a working blacksmith, Huntington Shaw, of Northampton. It is an example of blacksmithing that any country might feel honoured by producing. That it was made by an English worker at the forge and anvil says much for the spirit of art which actuated our craftsmen when they were freer than they now are to bring out the best that was in them.

Wrought-iron must always stand superior to cast, especially in large moveable objects, gates and such like. Cast iron, because it is capable of taking ornamentation which can be repeated over and



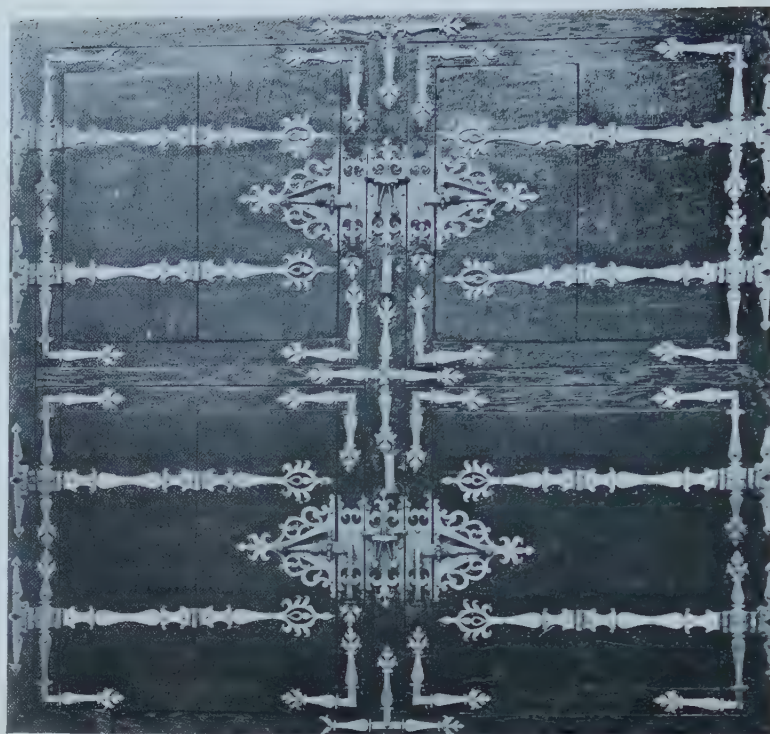
NO. II.—WINDOW GRATING OR GRILLE, WITH RETURN ENDS, AND COMPOSED OF INTERLACED AND FOLIATED SCROLL ORNAMENT GERMAN 17TH CENTURY

over again at a tithe of the initial cost for the model, and mould or matrix necessary for casting from, must always be cheap, and lacking the individuality which is so characteristic of every specimen of wrought iron. For fixed balconies, panels, and things of the kind, well-designed and modelled, cast iron is often not only not lacking in beauty, but is very serviceable. Yet it has occasionally to be framed and strengthened

with wrought iron. The ornament may then happen to have little constructive use; and looks what it is—something added, instead of being an integral part of the work in keeping with one of the first principles of constructive design. Unless the design for cast iron is well considered, the ornament being so arranged as to brace up the work, the whole is likely

to prove insecure, a mere aggregation of parts, lacking truth of constructive unity. Large, heavy objects in cast iron may, however, be made, when each is of one piece, to add instead of subtracting from their strength.

But lightness and elegance, as well as strength, is peculiar to wrought and hammered iron conceived and produced by the true craftsman. His feeling and fancy are free when working in it, and it is ready always to take whatever impressions he cares to entrust it with. Our illustrations represent some of the fifteenth century and later work in iron-smithing.



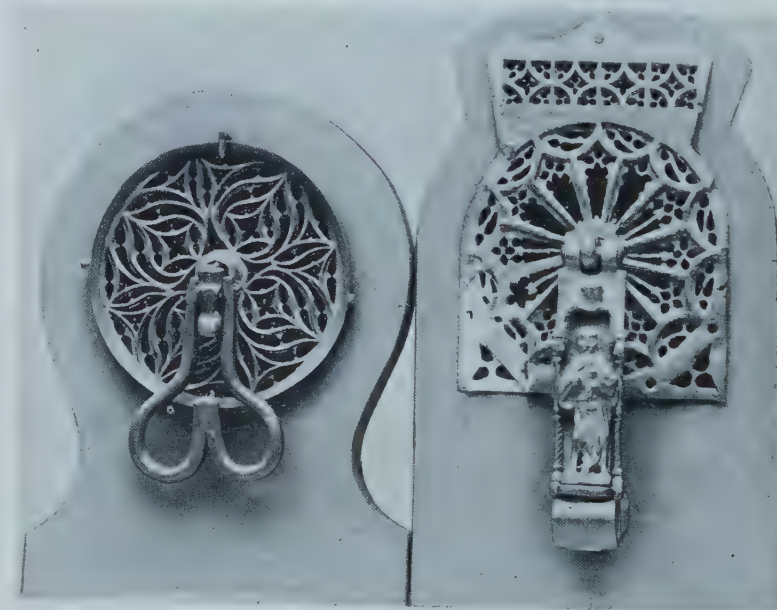
No. III.—CUPBOARD FRONT GERMAN, circa 1550

It would not have been difficult to furnish earlier specimens of various kinds: twelfth century Romanesque door furniture, for instance, from the cathedral of Puy, the church of Blancincourt, the church of the Holy Sepulchre, and Veuvy; or of similar, but transitional thirteenth century iron embellishments from the cathedrals of Paris, Liege, Rouen,

and elsewhere on the Continent and in England, some of it referred to by Viollet le Duc and others; but our purpose was to give only a few of the best, the interest in which did not mostly depend on historical associations and sentiment.

The change from the Gothic to the Renaissance

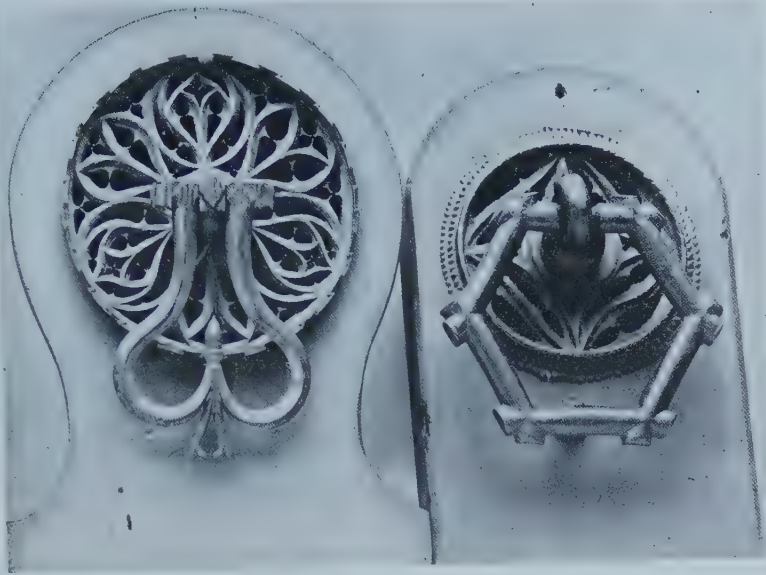
indicated that the struggle had all but ceased between absolute dependence on religious precedent in art and the historical consciousness dissociated from it, and finding recognition. Our illustrations of fifteenth century French door handles and knockers, and the chiselled lock of the same period,



No. IV.—DOOR HANDLE, 15TH CENTURY FRENCH No. IVa.—KNOCKER, 15TH CENTURY FRENCH

show clearly enough the difference between the Gothic and Renaissance styles; this latter being exemplified, to an extent at least, by the three Italian stands under No. i.; by No. ii., the German grille, and the portion of a screen from Hampton Court. They are not by any means best samples of Renaissance, but they evidence similar motive enough to single them out from the Gothic.

The art of smithing in its historical development passes from the Renaissance, which was a free translation of the antique, to the Baroque and Rococo periods, which indicated decadence in art and craft of all kinds. The "oval distorted, etc.," meaning attributed to the word baroque, may be taken to fairly well signify squeezed



No. IV*b*.—DOOR HANDLE, 15TH CENT. No. IV*c*.—KNOCKER, LATE 15TH CENT.
FRENCH FRENCH



No. V.—GOTHIC LOCK, 15TH CENTURY IN THE POSSESSION OF
SIGNOR E. MAROLDA

or "pressed to-
gether volutes
and other fea-
tures peculiar
to this style,
which was
patronized by
courts and
princes. The
Rococo, a word
derived from
"rocaille," im-
plying grotto
and shell work,
is tolerated as
a style more
than the
baroque. It
found favour
most in the
"ameuble-
ment" of
castles and
royal palaces,
during the
reigns of
Louis XIV. and
XV. of France.
Though some
good speci-
mens of
wrought iron
appeared in it,
stucco and
plaster, model-
led and gilt,
were the ma-
terials in which
it was chiefly
represented.
Art smithing
took on in due
course the style
of Louis XVI.,
and what is
called the Em-
pire style—
an attempt to
get back to
the Renais-
sance and to
antique vitru-
vian scrolls,
with which were

intertwined flowery borders, small stiff foliage, thin leaves of laurel, bows and ribbons, centred by plain elliptical shields, and so on down to the Philistine art of most of the nineteenth century.

In recent days there can be no question of a real and growing appreciation of the art of the ironsmith of former ages. It has been keeping pace with the general tendency to improvement in nearly all the crafts, despite the exacting claims of commercialism and cheap productions effected through division of labour and the continuous improvement of machinery.

So long as machinery lessens the hours of labour, and not the wages of the worker, thus affording him time and the frame of mind for pursuit of knowledge outside as well as inside his particular trade or craft, well and good, and happy results must follow.

Occasionally even to-day workmanship is seen which has been produced under conditions that have allowed free play to the mental and physical capacity of the worker, reminding us of what was enjoyed by the craftsmen of mediæval times. This tendency is far from having the encouragement it deserves by capitalist employers of labour; but it is one that should fittingly engage the attention of statesmen and men in power. Perhaps none at the present moment is better able to make his influence felt in this direction so much as the connoisseur and the collector of art objects; for it is certain that his taste and knowledge necessarily make him acquainted with what is best and most desirable in art and industry, and therefore for the true enjoyment of life.



NO. VI.—PORTION OF WROUGHT-IRON SCREEN FROM HAMPTON COURT

ENGLISH, ABOUT 1695



WOMAN WITH KITTEN

By I. S. Clardin

In the possession of Lady Dorothy Nevill

William Dickinson and his Work

By W. G. Menzies

If the importance of an engraver is to be gauged by the sums obtained for examples of his work in the sale-room, William Dickinson occupies a high place amongst that great army of eighteenth century engravers who practised the art of mezzotint for every season, many of his finest efforts realising remarkable sums under the hammer. But quite apart from mere monetary value, his clear and brilliant work with the scraper is deserving of high appreciation, displaying as it does all the best traditions of his predecessors.

William Dickinson was born in London in 1746, just a year before McArdeU came to the Metropolis and commenced that great revival in the art which towards the middle years of George the Second's reign had shown unmistakeable signs of languishing. At quite an early age he showed a remarkable taste for engraving, and so well did he progress that in his twenty-first year he was awarded a premium by the Society of Arts. Success soon followed, and before he was thirty he was established in his own shop busily engraving plates, and acting as his own publisher. One of his most intimate friends, with whom he was later to go into partnership, was Thomas Watson, to whom much of Dickinson's early success is due. To Watson is due the credit of having induced Dickinson to follow that path which was ultimately to lead him to attaining such distinction amongst the engravers of his time.

Like the majority of his contemporaries, Dickinson

worked both in mezzotint and stipple; but his efforts in the former method are those upon which most of his fame rests. Many of his plates engraved in this manner are of remarkable brilliance, and bear evidence of a most skilful use of the scraper, especially as regards the reproduction of the brushmarks of the original. Reynolds and Romney were the painters whose work he most successfully rendered; but he also did some attractive work after paintings by West, Peters, Bunbury, Morland, Gainsborough, and others—plates which bore plenty of evidence of both technical skill and artistic appreciation.

Reynolds's portrait of the beautiful *Diana Sackville, Viscountess Crosbie*, afterwards Countess of Glandore, gave Dickinson his opportunity, and this plate rightly ranks as his *chef d'œuvre*. Indeed it stands upon the same plane as Thomas Watson's *Lady Bampfylde*, John Raphael Smith's *Mrs. Carnac*, and Valentine Green's *Duchess of Rutland*—a representation of the

highest possible achievement with the scraper upon the copper plate. Scarcely less charming is the portrait of *Mrs. Elizabeth Ann Sheridan*, the singer, daughter of Thomas Linley, and first wife of R. B. Sheridan. She is depicted as St. Cecilia seated at the organ and attended by angels. Reynolds painted the picture in 1775, and in the same year executed a portrait of *Mary, Lady Charles Spencer*, petting her favourite horse, which Dickinson also most successfully engraved. *Elizabeth Houghton* (*Lady Taylor*) was also another of his



WILLIAM, LORD AUCKLAND

BY W. DICKINSON, AFTER SIR THOMAS LAWRENCE



JANE, DUCHESS OF GORDON

BY W. DICKINSON, AFTER SIR JOSHUA REYNOLDS

numerous series of female portraits after Reynolds, whilst others were *Mrs. Sophia Pelham*, *Mrs. Ellis Mathew*, *The Countess of Derby*, and *The Duchess of Gordon*—the latter a magnificent presentment of this accomplished beauty. He also engraved an important series of male portraits after Reynolds, amongst their number being portraits of *Thomas Percy*, author of "Reliques of Ancient Poetry," *Sir Robert Fletcher*, *The Hon. Richard Edgcumbe*, and *Charles Manners*, fourth Duke of Rutland, and *Lord Robert Manners*, son of the Marquess of Granby, who fell in Rodney's action with De Grasse. His plates after other artists include a charmingly engraved portrait of *Miss Elizabeth Stephenson*, afterwards *Countess of Mexborough*, after Peters; *Lady Charlotte Bertie*, daughter of Peregrine, third Duke of Ancaster, after the same

painter; *Thomas Robinson*, second Lord Grantham, Secretary of State and Diplomatist, after Romney; *William Eden*, Lord Auckland, after Lawrence; and *David Garrick*, after Pine. Others are *Miss Benedetta Ramus*, after Romney; *The Duchess of York*, after Hoppner; and *Mrs. Yates* in the character of Medea, after Pine.

Though his work with the stipple point cannot compare with that executed with the scraper, still certain of his plates engraved in this manner are highly esteemed by present-day collectors. Like John Jones, John Raphael Smith, Thomas Watson, and others, he saw that there was a demand for plates engraved in this method, and consequently turned out a number of plates which, if not so effective as his mezzotints, still bear comparison with

William Dickinson and his Work

those executed by men more famed in the world of stipple engraving. He executed a number of Bunbury caricatures in this manner, which, however, are not very highly esteemed; but certain of his other plates after this artist are of considerable importance. One of these is the *Gardens of Carlton House with Neapolitan Singers*, which is supposed to portray the first meeting of the Prince of Wales and Mrs. Fitzherbert. Mrs. Frankau, however, contends that there is strong evidence that this plate is the work of Charles Knight, though her contention is not backed by any direct evidence. *Mrs. Robinson as Perdita*, wearing a large hat with feathers, after Reynolds, is another good stipple-print by Dickinson, whilst the *Duchess of Devonshire with Viscountess Duncannon*, after Kauffmann, is another. Others are *Lady Melbourne as Maternal Affection*, *Miss Horneck as a Country Girl*, *Lydia and Sylvia*, both after

Peters, and the *Countess of Sefton*, after Cosway. All of these prints are now highly esteemed by collectors of stipple-prints, and all bear proof that whilst more successful as a mezzotinter, Dickinson also well understood that method made so popular by Bartolozzi and his school.

Dickinson published the majority of his plates for himself, and the following are some of the addresses from which his more notable efforts were given forth to the world: No. 180, near Norfolk Street, Strand; Henrietta Street, Covent Garden; Litchfield Street, Soho; and 158, New Bond Street. It was at this latter address that his partnership with Thomas Watson commenced. Others of his plates were published for him by the enterprising Carington Bowles in St. Paul's Churchyard; Colnaghi issued some from Cockspur Street, whilst others were published by W. Richardson at No. 31, Strand.



THE TWO FRIENDS

BY W. DICKINSON, AFTER C. KNIGHT

The Connoisseur

Thomas Watson died in 1781, and Dickinson remained alone to carry on the business at New Bond Street. For thirteen years he remained there, eventually selling his stock and going to Paris, where he died in 1823. That he outlived his profession is borne out by an announcement that

appeared in the *Gentleman's Magazine* at the time of his death. All that is recorded is the following: "At Paris, W. Dickinson, Esq., formerly a mezzotint engraver."

The three plates reproduced are from engravings in the possession of Messrs. Maggs Brothers.

LIST OF THE PRINCIPAL PRINTS BY WILLIAM DICKINSON SOLD BY AUCTION, 1901-1908.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
Banks, Sir Joseph	Reynolds	1907	m. p. b. l.	£ s. d. 20 10 0
Black-Eyed Susan	Bunbury	1906	C. P.	47 0 0
Childish Amusement	Morland	1901	C. P.	57 15 0
Crosbie, Viscountess	Reynolds	1903	m. 2nd st.	215 0 0
Crosbie, Viscountess	Reynolds	1903	m. 1st st.	325 10 0
Crosbie, Viscountess	Reynolds	1901	m. 1st st.	609 0 0
Derby, Countess of	Reynolds	1902	m. 2nd st.	49 7 0
Derby, Countess of	Reynolds	1904	m. 1st st.	178 10 0
Devonshire, Duchess of, and Lady Duncannon	Kauffman	1902	C. P.	20 9 6
Devonshire, Duchess of, and Lady Duncannon	Kauffman	1903	s. o. l. p.	37 16 0
Garden of Carlton House	Bunbury	1902	o. l. p.	15 15 0
Garden of Carlton House	Bunbury	1902	C. P.	12 1 6
Garden of Carlton House	Bunbury	1902	in brown	24 0 0
Garden of Carlton House	Bunbury	1904	bistre proof	26 5 0
Gordon, Duchess of	Reynolds	1903	m. 1st st.	441 0 0
Gordon, Duchess of	Reynolds	1904	m. 1st st.	325 10 0
Gordon, Duchess of	Reynolds	1903	m. proof	130 0 0
Grey, Charles	Lawrence	1905	m. 1st st.	8 18 6
Gwynne, Mrs., and Mrs. Bunbury	Gardner	1902	m.	75 12 0
Gwynne, Mrs., and Mrs. Bunbury	Gardner	1902	m. 1st st.	102 18 0
Gwynne, Mrs., and Mrs. Bunbury	Gardner	1901	m.	105 0 0
Keppel, Admiral	Romney	1905	m. 1st st.	7 17 6
Leinster, Duchess of	Reynolds	1902	m. e. l. p.	29 0 0
Leinster, Duchess of	Reynolds	1907	m. p. b. t.	150 0 0
Love and Honour	Bunbury	1906	m. p. b. l.	3 5 0
Lydia	Peters	1906	s.	2 2 0
Manners, Lord Robert	Reynolds	1902	m.	14 3 6
Manners, Lord Robert	Reynolds	1904	m. proof	40 0 0
Mathew, Mrs.	Reynolds	1903	m. 2nd st.	31 10 0
Mathew, Mrs.	Reynolds	1904	m. 1st st.	25 0 0
Mathew, Mrs.	Reynolds	1905	m. unpublished st. b. l.	840 0 0
Pelham, Mrs., feeding Chickens	Reynolds	1902	m. e. l. p.	252 0 0
Pelham, Mrs., feeding Chickens	Reynolds	1903	m.	409 10 0
Pelham, Mrs., feeding Chickens	Reynolds	1905	m. fine	409 10 0
Radnor, Countess of	Cosway	1902	in red, p. b. l.	15 4 6
Ramus, Miss B.	Romney	1901	m.	94 10 0
Robinson, Mrs.	Reynolds	1902	s. e. l. p.	57 15 0
Robinson, Mrs. (Perdita)	Reynolds	1901	m. 1st st.	131 5 0
Rockingham, Marquis of	Reynolds	1907	m. e. l. p.	4 15 0
Rodney, Admiral	Reynolds	1907	m.	8 18 0
Rutland, Duke of	Reynolds	1906	m. e. l. p.	7 15 0
Sefton, Lady	Cosway	1902	C. P.	34 0 0
Sheridan, Mrs., "St. Cecilia"	Reynolds	1902	m. 1st state	147 0 0
Sheridan, Mrs., "St. Cecilia"	Reynolds	1905	m. 1st state	147 0 0
Sheridan, Mrs., "St. Cecilia"	Reynolds	1904	m. 2nd state	35 14 0
Spencer, Lady Charles	Reynolds	1902	m. 1st state	204 15 0
Spencer, Lady Charles	Reynolds	1903	m. 2nd state	82 0 0
Stephenson, Elizabeth	Peters	1906	m. p. b. l.	100 0 0
Stephenson, Elizabeth	Peters	1907	m. p. b. l.	200 0 0
Taylor, Lady	Reynolds	1902	m. fine	136 10 0
Taylor, Lady	Reynolds	1904	m.	194 0 0
Taylor, Lady	Reynolds	1901	m.	194 5 0
Two Friends	Knight	1902	proof in red	9 0 0
York, Duke of	Hoppner	1902	m. pair	44 2 0
York, Duchess of	Hoppner	1902	m.	24 10 0
York, Duchess of	Hoppner	1903	C. P.	49 7 0



Jade By Mrs. Delves Broughton

"The magic powers of Heaven and Earth are ever combining to form perfect results ; so the pure essences of hill and water become solidified into precious jade."—YU SHŪO.

CHINA is pre-eminently the motherland of jade. Whereas in European literature no such word existed prior to the discovery of America by Columbus in 1492, the ancient lore of China teems with allusions to this stone, attributing to it many miraculous properties. The *Book of Rights* of the Chou dynasty, some 1,000 years B.C., gives account of a royal funeral at which was served "fan yu" or "food jade"—a composition of millet mixed with finely powdered jade, prescribed by the immortals for insuring longevity to man. In the mouth of the corpse a piece

of jade called "han-yu" was fixed, while jade offerings, in the shape of round medallions perforated in the centre, were placed in the coffin. A Chinese myth, having reference to its many colours, declares jade to be the solidified essence of the rainbow, which, formed into celts and arrow-heads for the Thunder God's use, are hurled by him to earth as thunder-bolts in the raging storms of his fury.

Amongst the Taoist fables occurs a description of the abode of the Goddess Si Wang Mu, who, with her fairy attendants, inhabits twelve bejewelled towers built entirely of five-coloured jade stone. They stand on the mountain Kw'en Lun surrounded by forests of chrysoprase, having in their midst the great tree of



CURIOUS WHITE JADE FIGURES, INCLUDING SHOU LAO, THE GOD OF LONGEVITY

The Connoisseur

jadestone, which is the Tree of Life. Various rivers derive their source from this mountain. They are named according to the coloured jade found in their beds; there is the white jade river, the black jade river, and the red jade river. Here also at its foot flows the yellow water which, after a brief winding course, returns whence it came, having in its short career given to those who quench their thirst at its brink an immunity from death. These rivers still bear the names bestowed upon them by the ancients, and the "fishing for jade" described in the annals of the first century is carried on much in the same fashion as it was then. There is the Kara-kash, or black

to a marked degree the characteristic of the stone, namely, when struck with a hammer it reverberates for a considerable time, ceasing suddenly. Jade is also procured by quarrying, and hills on which millet grows are said to be the best jade producers.

The word "jade" is frequently applied to substances other than nephrite (true jade) and jadeite, the only two minerals to which science has given the name. The unwary are often deceived by prase, plasma, chrysoprase, green jasper, amazon stone, beryl, agalmatolite. The latter, known as Chinese figure-stone, though having every appearance of jade, is of so soft a nature that it can be easily detected



DARK GREEN AND LIGHT GREEN BOWLS WITH MOSS-LIKE MARKINGS

jade river, and the Yurang-kash, or white jade river, which during the torrential rains that occur generally in the fifth or sixth months become swollen torrents: the waters rushing down the mountain sides dislodge and carry with them pieces of jade, which remain in the river beds, and are fished for when the floods subside. Camps are formed at intervals along the banks, and natives, to the number of twenty or thirty, are employed to form a line across the stream, shoulder to shoulder. They advance slowly, with bare feet, feeling the pebbles as they go; they are sensitive to the touch of jadestone, and as a piece comes their way they stoop, pick it up, and simultaneously a gong is sounded by a soldier on the watch as a warning to another official standing farther off that he should record a red mark in his book. At the end of the fishing these marks must tally with the number of stones produced by the natives. The jade found in the Yarkand river is of the best quality, very brilliant and strong, and has

by the scratch of a knife, or even by hard rubbing with the hands. Wonderful imitations made of glass are manufactured by the Chinese, so dense and heavy, and so exactly resembling the real article, that even a connoisseur may at first be imposed upon—this is particularly the case with representations of the white jadeite flecked with emerald green that comes from the rivers of Upper Burma. Until struck with a hammer to ascertain whether or not it gives out the true ring, it is impossible to discern the imposition.

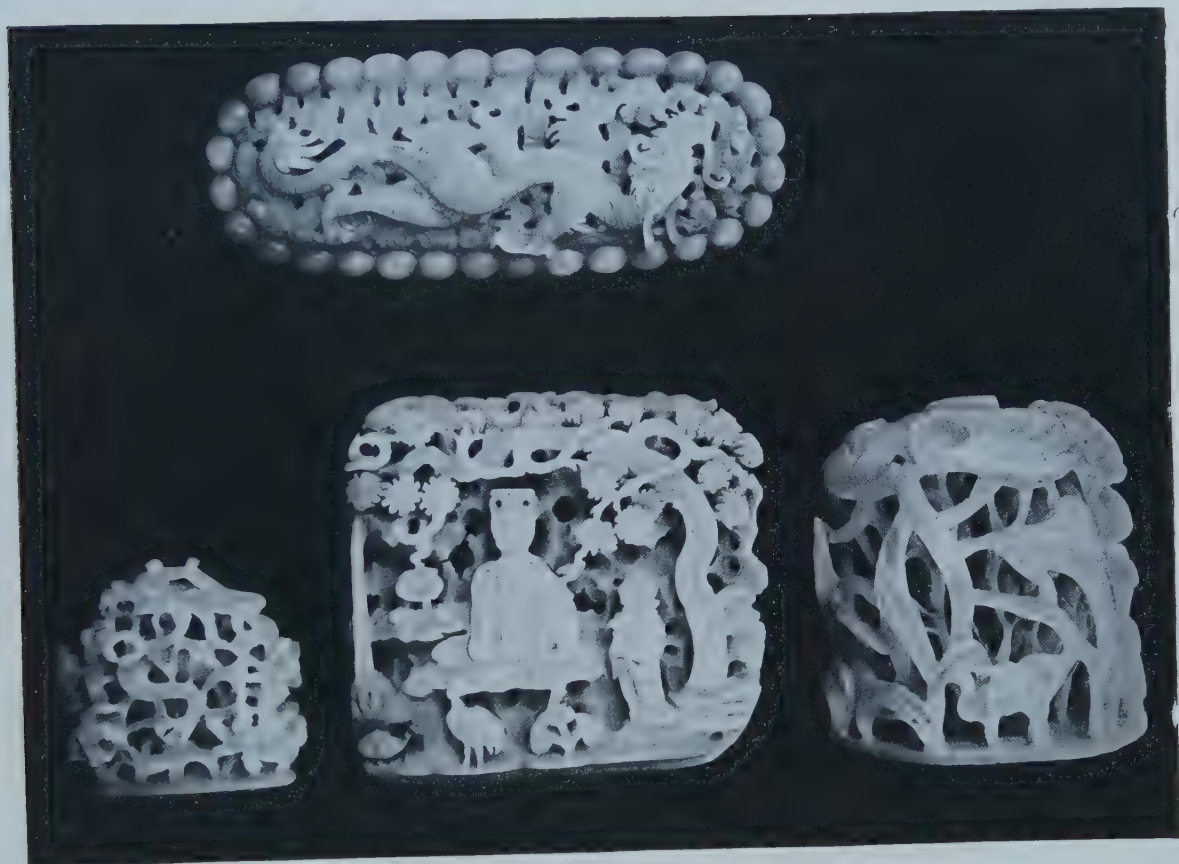
The occurrence of nephrite is not common. The K'un Lun mountains, Central Siberia, Silesia, Alaska, New Zealand and New Caledonia, and perhaps India, are at present the only places where it is known to be *in situ*; but the presence of both raw and worked stones in other places points to its existence in yet undiscovered localities. Much discussion has taken place on this subject with regard to neolithic celts and scrapers and other jade objects collected from

Jade

the old pile dwellings of the Swiss lakes. Jadeite is peculiar to Burma, though there are indications of its presence in India and Little Tibet. In many countries—Mexico, Central America, New Guinea, and Europe—worked jadeite has been found.

The difference between jade (nephrite) and jadeite (a silicate of aluminium and sodium) was in 1863 pointed out by M. Damour, who originated the latter name. Density seems to be the principal physical

diseases; hence its Spanish name "*piedra de hijada*," hypochondriac or colic stone. The conquest of Mexico by the Spaniards brought to light the existence in that country of a stone supposed to be emerald green jadeite. On the death of one of their chiefs a piece of this stone was laid upon his tongue as a talisman for the safe conduct of his spirit through the seven ordeals before reaching Quetzalcoatl in Heaven. There is a strange similarity between



SPECIMENS OF INTRICATELY CARVED WHITE JADE

distinction between the two. Jadeite is harder and of a more granular composition, and generally of a more brilliant colour, than jade; but we are told that there are few pieces purely jade or purely jadeite—that in nearly all a slight admixture of one is found in the other. It is also asserted by some that jade is occasionally produced from jadeite by "secondary metamorphic processes of uralitization and chemical replacement."

Sir Walter Raleigh has been credited with introducing jade into England, but no dictionary mentions the name—which is derived from the Spanish "*ijada*"—until a century or more after his death. Jade was imported into Europe by the Columbus navigators from America, where it was held a remedy for certain

this observance and that related on page 111 concerning the Chinese royal obsequies.

To us the value attached to jade, both by Chinese and Mexicans, seems out of all proportion. That its hard nature renders the working of it a difficult matter, and therefore an elaborately carved piece represents both time and labour, and that its variety of colouring has a special attraction, cannot be denied; but when we hear that "the ancient Chinese would ransom fifteen walled cities with a single piece of jade, and a modern Mandarin would give 1,000 oz. of silver for a pair of bracelets of emerald green jadeite," and that Montezuma, when sending presents from Mexico to the King of Spain, included some jadeite stones, saying each one was worth two loads of gold, we



WHITE JADE FISH, AND VARIOUS GROTESQUE FIGURES IN WHITE JADE AND WHITE JADE FLECKED WITH YELLOW BROWN



PEN HANDLE, CARVED DRAGON, AND A CHIMERA IN WHITE JADE

are amazed at the fictitious value set upon these minerals.

In their sacrificial offerings to the elements, the Chinese adopted various suitable colours, and on each occasion it was necessary that the gifts of jade, woven stuffs, and victims should be of the required hue. In the worship of heaven the jade offerings were azure tinted and round; for the worship of the earth square and yellow. To the spirit of the east quarter green jade was offered, red jade to that of the south, white jade to the west, and black jade to the north. The tests for these various colours are described in Wang Yi's book on jade as "red as a cock's comb, white as freshly cut lard, black as pure lac, yellow as boiled chestnuts." The red, the yellow, and the black are now very rare; even the pure white is difficult to procure and very valuable. The present-day amateur collector, we are told, should have ten little tablets of jade arranged according to their worth and tested by a connoisseur, as a guide to purchasing. The tenth grade is the finest, white and translucent, tinged with faint pink; it is not often met with, and the ordinary collector rarely possesses anything above the fifth or sixth grades.

The illustrations to this article are from a private collection, and most of the pieces were brought to England after the looting of the Summer Palace in 1860. The greater number are of white jade; this and the intricate carving which adorns some of the pieces makes them extremely valuable. In the bowls we see, in the two smaller specimens, dark green with markings like moss, and in the larger ones pale green flecked with moss-like spots when viewed by reflected light.

The imitative faculty of the Chinese—a characteristic peculiarly developed in this Asiatic race—is in no way more clearly portrayed than in the history of porcelain. Their favourite jade stones serving

them as model, prompted their first efforts in the colouring of china. Thus, green "similar to jade in one or more of its various shades was probably, in the shape of celadon ware, the first colour satisfactorily employed in the decoration of porcelain." So perfectly were these imitations carried out, so beautiful the soft glaze, so good the effect of transparency, that a casual observer might well be deceived.

Amongst the most ancient specimens of Chinese porcelain still extant are pieces of celadon ware. We are told that in 1487 Lorenzo de Medici received from the Sultan of Egypt a present of cups in this china which were supposed to possess the peculiar virtue of detecting poison, for, when filled with any noxious drug, their colour immediately changed.

Nor did these clever Chinese copyists confine themselves to facsimiles of green jade; for, during the period between 1522-1567, which, according to native historians, was celebrated for its blue and white china, cups resembling milky-white jade were mentioned as particularly pure in colour.

Confucius, in the sixth century B.C., tells us: "The model man of old compared jade to virtue. It is of warm, liquid, and moist aspect, like benevolence; it is solid, strong, and firm, like wisdom; pure and not easily injured, like righteousness; when suspended it hangs gracefully, like politeness; when struck it gives out a pure, far-reaching sound, vibrating long, but stopping abruptly, like music; though faulty it does not hide its good points; when superior it does not conceal its defect, like loyalty; its brilliancy lights up all things near it, like truth; it gives out a bright rainbow, like Heaven; shows a pure spirit among the hills and streams, like earth; symbols of jade rank alone as gifts to introduce persons to virtue; and in the whole world there is no one that does not value it, like reason."



Fine Book Bindings

ONE has only to visit Sotheby's rooms when a collection of fine bindings is to come under the hammer to discover the interest that is taken by the present-day bibliophile in the work of the 16th, 17th, and 18th century binders. It is therefore gratifying to find that there are 20th century craftsmen desirous of emulating their predecessors, and thus revive an art which for a considerable period has had few supporters. Royal and noble patronage has had much to do with the art of book-binding in England, and to Henry VIII., Queen Elizabeth, Charles II., the Earl of Leicester, and others the credit of having encouraged such craftsmen as Samuel Mearne, Clovis Eve, and Roger

Payne is due. Similar patronage has been given of late years to certain present-day craftsmen who have attempted to make the binding of a book something more than a mechanical process, and have put into their work just as much delicacy, taste, and skill as distinguished the work of their predecessors.

An exhibition of such work is now being held by Messrs. John and Edward Bumpus at 350, Oxford Street, and a visit will surprise many a book-collector who has thought that fine book-binding was to be recorded amongst the dead arts in England. In this collection, which consists of a series of direct

imitations of well-known pieces by men famed in the history of book-binding, one will find plenty of evidence that far from the art being dead it has only been in abeyance. Over six years have been occupied in executing the series, which range from

reproductions of Byzantine 12th century bindings to reproductions of the masterpieces of the most famous English and Continental binders, the whole of the work having been carried out by Messrs. R. Riviere and Sons. In fact, the collection can be summed up as follows: It is the most *recherché* collection of book-bindings ever executed; it is the most complete collection of the various schools of binding design, and the only collection of its kind ever attempted.



REPRODUCTION OF AN ELIZABETHAN BINDING

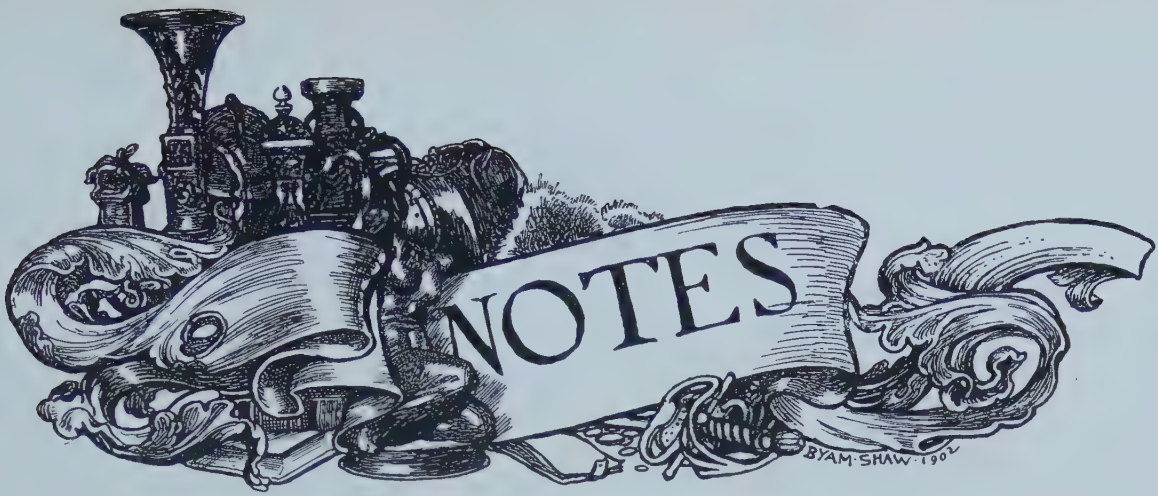
Amongst so much that is good it is difficult to single out any individual item for notice; but perhaps of all the items in this unique collection the palm must be given to a reproduction of an Elizabethan binding executed for Sir Nicholas Bacon, of which we reproduce an illustration. The volume is bound in light brown morocco, the outer border of narrow fillets inlaid in light blue (to represent the silver in the original), spreading at the corners to centre, and enclosing escutcheons. Inlays of light green and red and plentiful use of the three gilt-dot design go to make this a truly sumptuous piece of binding.



LORD NELSON

Portrait of Lord Nelson, painted by Sir John Russell, 1800. The portrait is a full-length oil painting of Lord Nelson in military uniform, standing and facing slightly to the right. The background is a plain, light color.





At last Canova's famous group of "Hercules and Lichas" has been given a worthy position in the Roman National Gallery. When, in 1901, the Torlonia Palace in the Piazza di Venezia, where the group was preserved, was demolished, this colossal work was removed to the National Gallery, where nine years earlier the other works of art ceded

to the State by the Torlonia family had been placed. Yet, owing to questions which arose with reference to the allocation of this famous piece of sculpture, it was temporarily deposited in an entrance hall on the ground floor of the magnificent palace of the architect Fuga; and in this hall it remained, draped in a white sheet, and hidden from public view. This "temporary" allocation extended, however, from



HERCULES AND LICHAS

BY CANOVA

1901 to last summer, when the Directors of the gallery at last demanded and obtained a solution of the problem. And this solution was the happiest and the most logical that could have been found. Covering part of one of the delightful terraces of the Palace which look upon the enchanting Villa Corsini on the slope of the Janiculum, a new room has been built, with a kind of chapel at the end, in every respect similar to the one that sheltered Canova's work in the Torlonia Palace; and here, in new surroundings, but under the same conditions of position and light as heretofore, a lasting home has been found for the group which is a new ornament to the National Gallery of Rome.

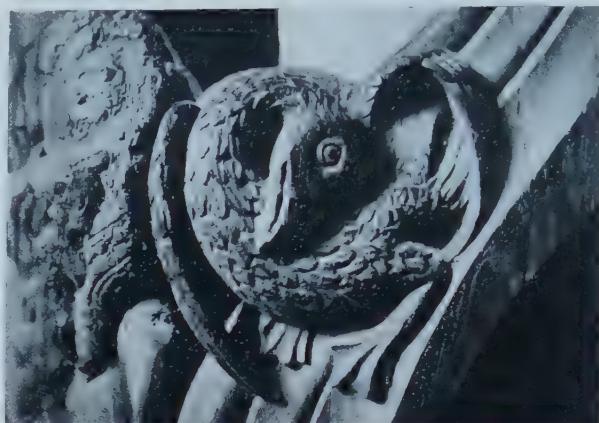
Drawing his inspiration from the episode related by Ovid in the ninth book of the *Metamorphoses*, Antonio Canova has represented Hercules at the moment when he throws into the sea the youth Lichas who has brought to him the shirt of Nessus, sent to him by Deianeira. The fine tissue clings to the hero's body, and seems to penetrate the flesh, burning it, destroying it, and poisoning it. In a supreme moment of rage and agony, the doomed son of Jupiter seizes the innocent messenger by his hair and by one foot, and flings him into the sea. Canova modelled the sketch for this work in the last years of the eighteenth century; but it was not before 1811 that he executed the marble group for the Marchese Torlonio, who paid him for it the sum of 18,000 scudi (cca. £3,600), and placed it in his Roman palace, where it remained until a few years ago.—E. M.

LOVERS of old oak carving will be interested in seeing a series of photographs of misereres and other carvings from the choir stalls of the church at Higham Ferrers, in Northamptonshire. These carvings are coeval with the church, and date back to the year 1415.



MISERERE, AT HIGHAM FERRERS

There are twenty stalls, each of which has a carved subsellia in the style shown in the accompanying photographs. These carvings are interesting to the



CARVING AT JUNCTION OF CHOIR STALLS IN HIGHAM FERRERS CHURCH

collector and antiquary, inasmuch as they not only reveal the workmanship of the wood-carvers of the earlier part of the fifteenth century, but also show the head dress of that period. There are other carvings of note in the choir of this church, and these appear at the junctions of the stalls in the manner depicted in the two examples reproduced herewith.—H. W.

THE hundred years cut by Mr. Brinton out of the sequence of Florentine history, learning, and art, are not an arbitrarily chosen section, but embrace the years when, after the founding of the Medici rule by Cosimo *Pater patriae*, the City of the Lily had become the centre



GROTESQUE CARVING IN HIGHAM FERRERS CHURCH



MISERERE, AT HIGHAM FERRERS

of European culture; when her rule extended over the greater part of Tuscany, from Pisa to Arezzo and Cortona, and her commerce over the whole known world. From the time of Lorenzo the Magnificent,

full justice to the noble character of the fanatic monk. Perhaps the best chapters are those which are devoted to the great humanists Niccolo de Niccoli, Leonardo Bruni, Carlo Marsuppini, Poggio Bracciolini, Niccolo



MISERERE, AT HIGHAM FERRERS

Mr. Brinton takes us through the stormy days of Savonarola's life and tragic death to the re-establishment of the younger line of the Medici as Grand Dukes of Tuscany, when Florence, strong and powerful again politically, ceased to be a leading factor in European civilisation. Nor does Mr. Brinton strictly follow his programme, since in the first chapter of his very clear historical account, he steps far beyond the self-imposed border, and touches briefly upon the political and artistic evolution of the two preceding centuries. In his review of Florentine history, the author shows himself remarkably clear from party bias. Whilst his sympathies—as is only natural with an enthusiastic admirer of Florentine art and humanistic learning—are with the great family with whom the very thought of Florence is inseparably connected, his graphic account of Savonarola's preaching and life—the preaching that led to the destruction of so many precious monuments of Renaissance art—does

d'Uzzano—the names bring back to one's memory some of the greatest achievements of the Florentine masters of sculpture (the tombs by Bernardo Rossellino and Desiderio da Settignano, and Donatello's statues and busts)—Gianozzo Manetti, and Marsilio Ficino, the great platonist.

On the whole Mr. Brinton holds sound views on the art of the Renaissance, and he has a happy gift of characterising in concise language the style peculiar to each individual master. That some mistakes should have crept into a volume of such imposing dimensions is but natural. Thus it is scarcely in accordance with known facts that Donatello, in spite of his great influence, "left no direct school." Whilst admitting the great probability of Mino, Desiderio, and Benedetto having been pupils of the great master, we have no positive evidence to this effect. But we *do* know that Donatello, in Padua and later in Florence, was surrounded by a small army of *garzoni*

and *discepoli*. He trained such stone-sculptors as Pagni di Lapo Portigiani, Andrea Buggiani, Agostino di Duccio, and Simone Ferrucci; and bronze workers like Bertoldo di Giovanni, Bartolommeo Bellano, and Giovanni da Pisa, to mention only a few of the most important among his followers. We also fail to identify Donatello's "Bacchic friend for his patron, the banker Martelli." Then Mr. Brinton, with whom we heartily agree in his defence of Alessio Baldovinetti, goes too far when he places this master above Botticelli. Indeed he overrates him as much as he does the German art writer, Dr. Richard Muther, to whom he quaintly refers as "the learned German critic." Still, it is to Dr. Muther's credit, as Mr. Brinton rightly points out, that he was the first to draw attention to the influence exercised upon the Florentine masters of the time by Hugo van der Goe's Pontinari altarpiece, even if this influence did not extend to Piero della Francesca. By the way, Mr. Brinton quotes, but does not correct, the German's remark that this altarpiece is at present in the hospital of S. Maria Novella.

More serious is the mistaken notion, two or three times repeated, that Filippino Lippi was Botticelli's fellow pupil under Filippo Lippi. It is quite certain that Filippino, who was a child at his father's death, studied *under*, and not *with*, Botticelli. Mr. Brinton, in many cases, clings to time-honoured errors. He still accepts the famous portrait at the Pitti as a portrait of *Maddalena Dowd*, by Raphael, though this lady was about seventeen years of age at the time when the picture in question, which represents a woman in her maturity, was painted. He also not only accepts

the wrong title of *Mars and Venus* for the Botticelli at the National Gallery, but even attempts to find the master's source of inspiration in one of Lorenzo's poems. To speak of the "influence" of Masaccio upon Filippino in the Brancacci frescoes, is perhaps not quite the right view, since in these frescoes the younger master, called upon to continue his predecessor's unfinished series, deliberately set himself to working in Masaccio's manner.

Still, all these are very minor points in a book which deals in so pleasing a fashion with so eternally fascinating a subject. More serious is what appears to be the deliberate exclusion of architecture from the arts, the development of which the author has traced in his history. It

was Florence, where the modern type of domestic architecture was definitely evolved; and the architectural glories of Florence are quite as great an attraction for the visitor as the painted and sculptured treasures stored up in her museums and churches. Of the illustrations, which comprise all the greatest masterpieces produced by the Florentine painters and sculptors of the golden age, it is difficult to speak in terms of exaggerated praise, though the colours added to three or four of the plates cannot be regarded as an improvement.



FRENCH LATE 18TH CENTURY CHAIR OF STATE
CARVED WALNUT
IN THE POSSESSION OF MR. J. PIERPONT MORGAN

CEREMONIAL chairs have been in use from the earliest times. A Fine State Chair

There is a remarkable example of an old Roman state chair in the Louvre, having sphinx-like seated figures as arms, which could easily pass in point of design for a First Empire state chair — except that it is of marble. There

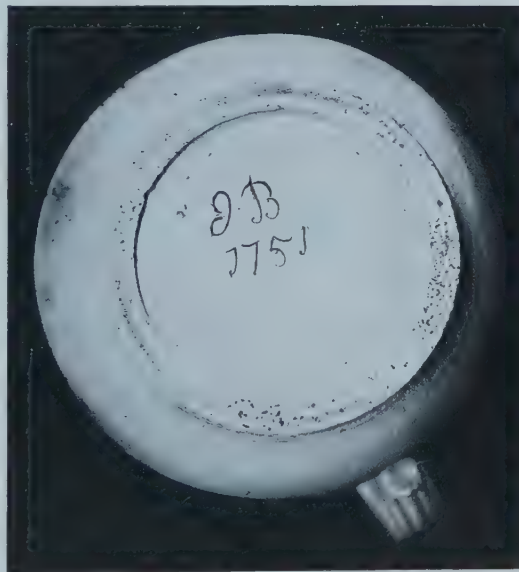
is no doubt that many of the finest examples of state or seigneurial chairs display a richness of ornamentation only equalled by similar ecclesiastical furniture, such as the thrones of bishops, which always display a splendour of carving.

The chair illustrated is in the possession of Mr. Pierpont Morgan, and was formerly in the Rougier collection. It is of carved walnut, and belongs to that famous school of French carving at Lyons which produced so much magnificent work in the second half of the sixteenth century. At the period that this chair was made all traces of the earlier Gothic style were fast disappearing, and the French woodcarvers had assimilated the styles of the Italian Renaissance. In cabinets from this school of Lyons the carving consists of terminal figures, masks, and trophies as ornaments in a style not dissimilar from our own Elizabethan, which is derived from the same source. But there is more flexibility and a finer range of invention in the work of the Lyons craftsmen than in that of the English workman contemporary with them.

THE salt glaze jug, of which we give an illustration, is doubly interesting, inasmuch that it shows the degree of excellence to which the actual art of potting had attained during the middle years of the eighteenth century. Also it is an excellent example of the "scratched blue" decoration. The design shows some striving after artistic effect, but it is in the



SALT GLAZE JUG



BOTTOM OF SALT GLAZE JUG

potting that the attraction of this special jug lies, as it is well "thrown," true in shape, thin, and shows that the "turner" and handler had done their best.

This jug has a great attraction to the collector, owing to the incised initials and date on the bottom. The initials, no doubt, are those of J. Baddeley, who with his brother owned a fairly large pottery at Shelton. The surface of this jug is particularly smooth, being the result of the makers using a mixture of red lead and salt, the using of salt alone producing a rough or pitted surface. The jug is in the collection of Francis C. Harper, Esq., of Chelsea.

MR. M. J. RENDALL has had the excellent

idea to compress the whole history of the evolution of Italian Renaissance painting into two carefully compiled charts—well arranged diagrams which explain at a glance the artistic descent and influence of each painter, the period of his activity, and, in the form of marginal notes,

the corresponding historical events in Florentine and Venetian history, and the contemporaneous landmarks of art in other countries. The two charts will be indispensable to every student of Italian art. The covers are two masterpieces of artistic lithography, that of the North Italian chart being a facsimile reproduction of a Renaissance leather book-cover, and that of the Florentine chart representing the twelfth century Byzantine carved ivory case of "Melissenda's Prayer Book." The charts are published by Messrs. Mansell & Co. at 2s. 6d. net each.

THERE is a certain class of earthenware jug, decorated with historical and sporting subjects in relief, which from a specimen of the kind being now and then marked PRATT may unhesitatingly be attributed to Felix Pratt, a Staffordshire potter, who was at work at Lane Delph between 1790 and 1815, or thereabouts. The distinctive feature about these jugs is the colouring, which is practically confined to blue, brown, green, orange, and yellow tints of a bright but pleasing tone. Not the least attractive among them is one with a raised figure on either side mounted and riding across country. They are respectively named "Duke of York" (the second son of George III.) and "Prince Cobourg." The date of its manufacture may be pretty accurately determined from the fact that these two princes held a joint command during the Coalition Campaign against the French in the Netherlands in the year 1794.

The plate under review, which measures about nine inches in diameter, has many of the same characteristics as that jug. In both exactly the same five colours I have referred to are used in the painting, and the equestrian portraits of "The Duke of York" are identical, except that the charger on the plate is brown, while on the jug it is the typical white one with which we are familiar in pictures of battles and military reviews during the latter half of the eighteenth century. On the plate, too, which naturally offered more space for decoration, there is an addition in the way of a military encampment in the distance, the purpose of which was no doubt to connect the Duke with the campaign already alluded to. These are minor details; but there are other differences that are not so easily accounted for. For

instance, the painting on the plate is done on the flat surface; on the jug, as is usual with Pratt's pieces, the figures and trees are moulded in relief as well as coloured. The jug, too, has, as this kind of jug usually has, a smooth surface of a slightly creamy tone, but the plate shows a striking peculiarity in this respect. Instead of being smooth the surface is covered with a fine pitting like that of orange skin all over it, such as is generally associated with the saltglazed ware. But there is no doubt about the glaze being lead in this case, although the dealer from whom I bought the plate was so puzzled by this singular appearance that he was more than half inclined to call it a piece of saltglaze. On comparing it with other plates of a similar kind with a blue feather-edged border, I find this same pitting on many of those with the blue pagoda decoration, and in a more pronounced degree on one marked ASTBURY, the glaze of which has the same soft velvety feel about it. This plate differs, however, in being painted in colours, and having only a plain line of deep orange round the well, instead of the trellis-like pattern in blue, which is regularly to be found on the Astbury and other pagoda plates. Now, from the Voyez "Fair Hebe" jug, which is dated 1788 and occasionally bears the mark ASTBURY on the bottom, we are able to ascertain the period at which this Astbury,

about whom we unfortunately know little more than that his initials were probably R. M., was employed as a potter. Thus between the production of the "Fair Hebe" jug and this "Duke of York" plate there is only an interval of some six years, so that on the score of date there is no reason why he should not have had a hand in both. The conclusion I am inclined to arrive at from these considerations is that the plate itself was potted



"DUKE OF YORK" PLATE

and glazed by Astbury, and that the painting of the scene upon it was done by Pratt, or at Pratt's works. Might not, then, this Astbury have worked in conjunction with Pratt, either at the same or a separate establishment? Such a solution would, to some extent, account for his comparative obscurity.

There is a fellow plate in the Willett collection at the Brighton Museum; and it is somewhat vaguely described in the catalogue as "Staffordshire, c. 1790."

F. FREETH.

The Visit to the Baby, by Gabriel Metsu, which we reproduce from the picture in the Kann Collection, was formerly in the Braamcamp Gallery, one of the most remarkable collections in the eighteenth century in Holland, is among Metsu's richest and most delicate compositions, and is a veritable masterpiece, not only in beauty of colour, but in the perfect rendering of the scene and the finished execution of the accessories. Such pictures suggest a cosiness and hospitality in interiors adorned with rich and solid furniture, an expression of intimate satisfaction of bourgeois comfort and integrity, which reveal the influence of Rembrandt upon the artist, who came to Amsterdam at an early age.

The print of the *Stage Coach*, by Dubourg, after Pollard, which we reproduce through the courtesy of Mr. Walter Stone, is particularly appropriate at the present time. It depicts the old Brighton Coach, "The Comet," on the road, with a fine team of greys, just such a "turnout" as Mr. Vanderbilt is now driving on the same road this season.

One of the best miniature enamel portraits of *Lord Nelson* is that by Henry Bone, in the collection of Sir Tollemache Sinclair, Bart., by whose kindness we are enabled to reproduce it in the present number.

The portrait of *Miss Siddons*, which we reproduce in the present number from a lithograph by R. J. Lane, is after a drawing by Sir Thomas Lawrence executed in 1797. On the drawing itself in Lawrence's handwriting is, "This drawing is Miss Siddon, T. L., Thursday, 1797."

The portrait of the *Marchioness of Camden*, by Schiavonetti, after Reynolds, which we reproduce in the present number, is one of the most successful efforts of this Italian engraver, who came to England some sixteen years after Bartolozzi. His fame at first was chiefly due to his etchings, which later he abandoned for line engraving, finally to become a disciple of the great stipple engraver. His contributions to that famous series, the *Cries of London*, are known to every print collector, whilst his portraits include *Mrs. Damer*, *Lady Bayham*, and *Maria Cosway*.

THE Gloucestershire Historical Pageant to be held at Pittville Park, Cheltenham, during the second week in July, which is under the patronage of their Royal Highnesses the Duke and Duchess of Connaught, is deserving of the heartiest support, more especially as the profits are to be given to the Veteran's Relief Fund.

Seven historical episodes will be given, the first a Severn Valley Scene, a Romano-British battle, and the last George III. at Cheltenham. Over 2,500 performers will participate. There will be a grand orchestra of 100 performers, and a native chorus of one hundred, in addition to a large chorus of mixed voices.

Cheltenham will be *en fête* during the week of the Pageant, entertainments having been arranged for each evening, including a fancy dress ball, battle of flowers, firework display, and promenade concerts.

All particulars can be obtained from the Manager, Pageant House, Cheltenham.

Books Received

Holman Hunt, by Mary E. Coleridge, 1s. 6d. net; *Titian*, by S. L. Bensusan, 1s. 6d. net. (T. C. & E. C. Jack.)

Les Chouans, by H. de Balzac, illustrated by J. Blake Greene, 5s. net; *Bell's Miniature Series of Painters: Leonardo da Vinci*, by R. H. Hobart Cust, M.A., 1s. net. (G. Bell and Sons.)

Stained-Glass Tours in France, by Charles Hitchcock Sherrill, 6s. net. (John Lane.)

Sketching Notes, by John Tindall, 1s. 6d. net. (Simpkin, Marshall & Co.)

Our Lady in Art, by Mrs. Henry Jenner, 2s. 6d. net. (Methuen and Co.)

St. George for Merrie England, by Margaret H. Bulley, 5s. net. (Geo. Allen & Sons.)

A History of Art, Vol. I.: Ancient Art, by Dr. G. Carotti, 5s. net. (Duckworth & Co.)

Antique Plated Ware, by Francis Pairpoint, 1s. (Pairpoint Bros.)

Pâte sur Pâte, by M. L. Solon. (Mintons, Ltd.)

The Reliquary, Vol. XIV., No. 2, edited by Rev. J. Chas. Cox, LL.D., 2s. 6d. (Bemrose & Sons Ltd.)

The Winchester Charts of Painters of North Italy. (Mansell and Co.)

Japanese Wood Engravings, by Wm. Anderson, 2s. net. (Seeley & Co.)

Pittura Italiana Antica e Moderna, by Alfredo Melani, L9 50. (Ulrico Hoepli, Milan.)

Biedermeier-Wünsche, by Prof. Pazaurek. (Julius Hoffmann, Stuttgart.)

Round the Book Shops

To antiquaries and lovers of the fine arts such a book as Agincourt's *Histoire de l'Art par les Monumens*, a copy of which appears in the catalogue of Messrs. Lowe Brothers, Birmingham, is indispensable. It connects the work of Winckelman and Cicognara, and forms with them a most interesting series. Though costing the original owner £30, the copy is priced at less than a tenth of this sum.

An important collection of books relating to Liverpool figures in the Elzevir Book Company's catalogue of Leeds. They were collected by a student of the history of the great seaport, and embrace all phases of the city's life — historical, topographical, literary, and scientific. Some of the early printed volumes are extremely scarce, and all have an interest which should appeal to collectors of *Liverpooliana*.

Lovers of the beautiful soft paste of Sèvres cannot find a work of greater value than Garnier's *La Porcelaine Tendre de Sèvres*, with its fifty large plates in gold and colours. Published at two hundred francs, Messrs. Sotheran's catalogue a copy at about half the published price. Many other books on ceramics are included in the same catalogue, those of Fortnum, Graesse, Jacquemart, Litchfield, Schrieber, and Solon being amongst the number.

An extremely interesting series of miniature books is catalogued by Mr. Frank Murray, ranging in height from $3\frac{1}{4}$ to 5 inches. One of the smallest is a Greek Testament, published in 1628, which just measures $3\frac{1}{4}$ inches.

To those who have occasion to refer to events that have occurred since the middle of the eighteenth century, the *Annual Register* is practically indispensable, and the set of sixty-four volumes offered by Messrs. William Brough & Sons, Birmingham, though beautifully bound in whole calf, at less than rs. a volume, should not be long in finding a purchaser.

Rare Prayer Books, books from the Aldine and Elzevir Presses, and works of great literary interest, fill Messrs. Ellis's latest catalogue. Of especial interest is a fine copy of the first edition of Everard Digby's *De Arte Natandi*, 1587, the earliest work on swimming published in England, and of extreme rarity.

A rare little pamphlet of dramatic interest is included in the catalogue of Mr. Richard Cameron, Edinburgh. Entitled *A Mob in the Pit, or Lines addressed to the D—ch—ss of A—ll*, it is a vigorous

attack on the Duchess of Argyll, formerly Miss Gunning, who, it seems, on one occasion gave up her box and went into the pit at the theatre.

A complete set of the Shakespeare Quarto Facsimiles, issued under the superintendence of Dr. Furnivall, is offered in the catalogue of Mr. John Hitchman, Birmingham, at a few shillings a volume. They are absolutely faithful reproductions, and are accompanied by critical remarks upon the text, which makes them of inestimable value to every genuine student of the great Bard.

A nice fresh set of Greville's *Memoirs* figures in the catalogue of Mr. W. M. Murphy, Liverpool. Of this interesting recorder of the doings in the Court of George IV. and his successors, it will be remembered Lord Rosslyn wrote those telling lines:—

“For fifty years he listened at the door,
And heard some secrets but invented more;
These he wrote down, and statesmen, queens and kings,
Were all degraded into common things.
Though some have passed away, some still remain
To whom this scandal is a needless pain;
And though they laughing say, ‘Tis only Greville,’
They wish his journal with him at the ———.”

Messrs. Reeves' extensive catalogue of musical literature should prove of considerable interest and value to those interested in the bibliography of music.

Mr. Bernard Quaritch's latest catalogue is devoted to rare and valuable books on natural history, and includes the works on Natural History by John Gould and Daniel Giraud Elliot. The former range from the modestly priced monograph of the *Ramphastidæ* to the sumptuous *Birds of Europe*, with its 449 large coloured plates, whilst the works by Elliot include that authority's equally sumptuous work dealing with the Phasianidæ, or pheasant family, the plates of which, apart from their ornithological interest, are eminently suitable as a decoration for the walls of a shooting-box or country house.

A fine copy of Lord Vernon's superbly privately printed edition of Dante's *Inferno*, published in 1858, is in the catalogue of Messrs. W. M. Pitcher & Co., Manchester. In it are included a magnificent series of plates and a portrait of Dante, by Kirkup, drawn from the original by Giotto.

Amongst the items in the catalogue of Mr. James Miles, of Leeds, might be mentioned a particularly fine copy of *Herculanum et Pompei*, including the “Musée Secret”; a first edition of Goldsmith's *Deserted Village*, and rare and early editions of works by Combe, Dryden, Sir Thomas More, Fielding, Walton, and others.



Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

RICHARD JAMES LANE, A.R.A.

To the Editor of THE CONNOISSEUR.

SIR,—In his very interesting article, "Early English Lithographs and the Stage," Mr. Augustus Moore describes Richard James Lane as a Royal Academician, whereas he was elected only an Associate in 1827, and was never "entitled to write R.A. after his name." As a matter of fact, until Samuel Cousins was made R.A. in 1855, the Academy, even in the greatest period of the eighteenth century artists on copper, had never conferred its full honours upon an engraver as engraver. Bartolozzi, of course, was chosen an original Academician as a painter, and later it was as a painter, and not an engraver, that James Ward was admitted among the elect forty. I find that Lane described himself as A.R.A. on a charming lithograph he did of my father, the late Charles Salaman, in 1833, from a drawing by S. A. Hart, who afterwards, when he himself was R.A., persistently, and eventually with success, advocated the right of engravers as artists to full membership of the Academy. I have the original stone in my possession. The portrait was done for the *Musical Keepsake* of 1834; and that date links the subject of this print with that of another of Lane's lithographs, which you reproduce in illustration of Mr. Moore's article, *i.e.*, *Giulietta Grisi* as "Anna Bolena."

It was at my father's concert, at the King's Concert Rooms, Hanover Square, on April 16th, 1834, that *Giulietta Grisi*, who made her *début* at the opera in the same month, was first heard by an English concert audience, when she sang "Come Innocenti" from Donizetti's "Anna Bolena," as well as a trio, with Rubini and Tamburini, from Rossini's "Otello," and a duet with Tamburini from "Il Barbiere di Siviglia." The programme is now before me. As a contrast to the large sums demanded nowadays by the *prima donna*, it may not be out of place to mention that the fee charged for Grisi's services on this occasion was thirty guineas—fifteen for the singer herself, and fifteen for Laporte, the opera manager.

I am, sir, yours faithfully,

MALCOLM C. SALAMAN.

OLD STAFFORDSHIRE TOBY JUG.

To the Editor of THE CONNOISSEUR.

SIR,—Replying to your letter about Toby Jugs in THE CONNOISSEUR for March, my father has two Toby Jugs in his collection exactly like the one you describe, one in flown colours, and the other in proper colours. He does not consider this model nearly such a rare example as the one with the spaniel dog lying at its feet.

Yours truly, E. B. CLARKE.

ROBERT BAGGE SCOTT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the April CONNOISSEUR, page 282, among "Notes and Queries," is an enquiry about the artist *Robert Bagge Scott*. Mr. Bagge Scott is living in Norwich, where he is well known as an artist of repute, and as President of the Norwich Art Circle. His work has no special value, as it has never met with the appreciation which it deserves.

Mr. Bagge Scott is well known to me personally, and I possess two or three of his works.

I am, dear Sir, yours truly,

GEOFFREY BIRKBECK.

Mr. Bagge Scott's address is—Bank Plain, Norwich.

UNIDENTIFIED PORTRAIT.

To the Editor of THE CONNOISSEUR.

SIR,—The lady's portrait pictured in your issue of April on page 282 is by or after Joseph Grassi, an Austrian, who was born at Vienna in 1757 (and not at Udine in 1756, as stated in the latest edition of *Bryan*), and died in Dresden in 1838. He painted several portraits of ladies in precisely the same attitude as that shown in your plate—these pictures, in fact, being exact copies of each other, except as to the features and hair. I send you a photograph of one of them, which perhaps your correspondent, "C. F. Hettich," might like to have. You will see it is a facsimile of his picture, except as to the head. The picture from which this photograph comes is signed by Grassi, and dated 1792. It is in the collection of Baron von Rendelinsky. It should not be forgotten that many of the pupils of Grassi adopted this graceful attitude for portraits, but only at a later period when he became renowned (after about 1805). As far as can be judged from a photo, the picture in your issue appears to be a genuine work.

Yours faithfully, E. G. (Dresden).



WITH one exception—and that an important one—the April picture sales have been singularly uninteresting.



The small number of dispersals was owing to the Easter vacation, which always means a blank of about ten days or a fortnight. The month started well with the important collection of pictures and drawings of the late Mr. T. H.

Ismay, the shipping magnate of Dawpool, Cheshire, the Turners of Sir Alexander F. Acland-Hood, and the collection of the late Mr. Harry Coghill; and these together produced the high total of £31,890 13s. for 134 lots on April 4th.

Mr. Ismay's collection of eighty-four lots contributed £12,175 6s. 6d. to the day's total, and among the more important drawings were: D. Cox, *Cross Roads*, 23 in. by 34 in., 1849, 250 gns.—from the E. Bullock sale, 1870 (370 gns.); C. Fielding, *Snowdon*, 25 in. by 36 in., 1827, 230 gns.; Sir J. Gilbert, *The Standard Bearer*, 17 in. by 11 in., 150 gns.; and J. M. W. Turner, *Ludlow Castle, Sabrina*, a vignette, engraved by E. Goodall in Milton's "Comus," 180 gns.—from the Novar collection, 1877 (220 gns.). The modern Continental pictures included an important example of Josef Israels, *La Fête de Jeanne*, 38 in. by 52 in., purchased from the artist's studio at the Hague, and exhibited at Paris in 1878, 1,600 gns.—from the W. Fenton sale, 1879 (£1,690); Ph. Sadée, *The Return of the Fishing Boats*, 25 in. by 39 in., 1871, 130 gns.—from the Kurtz sale of 1880 (235 gns.); and E. Verboeckhoven, *Ewes, Lambs and Poultry in a Shed*, on panel, 20 in. by 17 in., 1869, 110 gns. The works of modern English artists included a number of examples which experienced a serious decline in commercial value; for instance, G. H. Boughton's *Summer*, 17 in. by 11 in., which realised 155 gns. at the Stewart sale of 1881, now declined to 15 gns.; and P. H. Calderon's *Victory*, which is presumably identical with the picture with the same title which realised 1,050 gns. at the Nield sale in 1878,

now dropped to 68 gns. Other instances might be quoted. There were also: Vicat Cole, *Summer Showers*, 49 in. by 71 in., exhibited at the Royal Academy of 1877, 280 gns.; Peter Graham, *A Highland Ford*, 20 in. by 30 in., 1880, 280 gns.; C. Napier Hemy, *The Seine Fishers*, 23 in. by 35 in., 160 gns.; J. C. Hook, *Yo, Heave Ho!* 33 in. by 35 in., 280 gns.—this is the picture purchased from the artist by the late David Price, and which realised 1,420 gns.; J. Linnell, sen., *A Forest Road*, 35 in. by 56 in., 1853-69, 1,280 gns.; Sir J. E. Millais, *The Fringe of the Moor*, 53 in. by 85 in., view of a spot in Perthshire, painted in 1874, and exhibited at Liverpool in 1886, 1,100 gns.; J. Pettie, *At Bay*, 31 in. by 50 in., 1866, 320 gns.; Briton Riviere, *Comala*, with "legend" from Ossian, 41 in. by 55 in., 1876, 240 gns.—this is said to have cost the late owner £1,200; G. F. Watts, *Portrait of the Artist*, 25 in. by 20 in., 1867, 320 gns.—from the C. H. Rickards sale, 1887 (260 gns.); and Sir D. Wilkie, *The Cottar's Saturday Night*, on panel, 33 in. by 42 in., painted for Sir F. G. Moon, Bart., at whose sale in 1872 it realised 590 gns., which advanced to 1,250 gns. at Sir J. Pender's sale in 1897; it now fell at 1,100 gns.

A small selection of pictures by artists of the Early English school included: Sir W. Beechey, *Portrait of Mrs. Trafford*, in white dress with blue sash, and white kerchief in her hair, 37 in. by 27 in., 150 gns.; J. Hoppner, *Portrait of a Young Girl*, in white dress with grey scarf, seated in a landscape with a dog, 29 in. by 24 in., 400 gns.; J. Opie, *Portrait of Mrs. Macdonald*, in low white dress, seated in a landscape, 29 in. by 24 in., 420 gns.; and two by Sir J. Reynolds, *Head of a Boy*, brown dress, illustrating Edwin in Beattie's "Minstrel," 17 in. by 14 in., 250 gns.—from the Wells sale of May, 1890; and *Heads of Angels* (portraits of Miss Frances Isabella Gordon), 10 in. by 13 in., from the Northbrook and J. Price collections, 380 gns.

The series of 13 drawings and one picture by J. M. W. Turner, which constituted Sir Alexander F. Acland-Hood's property, were painted for John Fuller, M.P. (who died on April 11th, 1834), a well-known and distinguished patron of science and art, who resided at Rose Hill Park, Brightling, Sussex. The drawings are

In the Sale Room

well known, chiefly through the engravings of some of them which appeared in the *Views in Sussex*, 1819-20, and all were lent to the International Exhibition held in London, 1862. With two exceptions they have not been seen in public for the last 46 years. Many of them have somewhat faded owing to exposure to the light. They are all of about the same size, 15 in. by 22 in. Taken in the order of sale the drawings were: *Bodiam Castle*, engraved by W. B. Cooke, but unpublished, 400 gns.; *Pevensey Castle*, 400 gns.; *The Vale of Ashburnham*, signed, 420 gns.; *Hurstmonceaux Castle*, signed, engraved by W. B. Cooke, but unpublished, 430 gns.; *Beaufort, near Bexhill*, signed, engraved in aquatint by C. Stadler, 210 gns.; *Battle Abbey*, also engraved by Stadler, 340 gns.; *Vale of Ashburnham*, signed and dated 1816, engraved by W. B. Cooke, 610 gns.; *The Vale of Heathfield*, engraved by W. B. Cooke, 700 gns.; *The Vale of Pevensey from Rosehill Park*, 650 gns.; *Rosehill Park*, signed and dated 1816, engraved by W. B. Cooke, 550 gns.; *Battle: The Spot where Harold fell*, engraved by W. B. Cooke, 175 gns.; *Pevensey Bay from Crowhurst Park*, signed, engraved by W. B. Cooke, 520 gns.; and *Rosehill*, engraved in aquatint by Stadler, 340 gns. Turner's picture of *The Beach at Hastings*, 35 in. by 47 in., signed and dated 1810, sold for 6,000 gns.

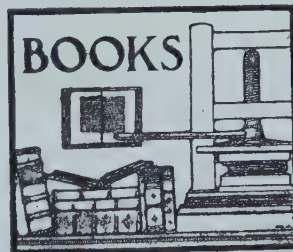
Mr. Coghill's collection included the following pictures: Vicat Cole, *Cookham-on-Thames*, 19 in. by 29 in., 1889, 210 gns.; Hon. J. Collier, *The Laboratory*, 1895, 140 gns.; Peter Graham, *A Highland Landscape*, with cattle, clouds lifting after rain, 19 in. by 29 in., 1881, 250 gns.; two by Keeley Halswelle, *Inverlochy Castle and Ben Nevis*, 23 in. by 36 in., 1881, 120 gns.; and *An Essex Lock*, 23 in. by 36 in., 1889, 200 gns.; J. Holland, *The Piazzetta of St. Mark's, Venice*, with numerous figures, 23 in. by 16 in., 1859, 250 gns.; two by B. W. Leader, *On the Welsh Border*, 19 in. by 29 in., 1872, 130 gns.; and *A Merionethshire Moor*, 19 in. by 29 in., 1888, 105 gns.; J. Linnell, *The Timber Waggon*, 35 in. by 56 in., exhibited at the Royal Academy, 1852, 2,150 gns.—from the David Price sale of 1892 (3,100 gns.); Sir J. E. Millais, *The Sound of Many Waters*, 57 in. by 83 in., exhibited at the Royal Academy, 1892, 1,100 gns.—also from the David Price sale of 1892, when it realised 2,900 gns.; and Sir L. Alma Tadema, *At the Close of a Joyful Day*, 32 in. by 13 in., 920 gns. Unnamed properties in the day's sale included: Sir J. E. Millais, *Murthly Water*, view of a stretch of the Tay, 40 in. by 63 in., exhibited at the Royal Academy, 1889, 320 gns.; C. Fielding, *Pembroke Castle*, 24 in. by 39 in., 310 gns.; and J. Stark, *View on the Thames*, with eel-bucks and anglers in a punt, 17 in. by 23 in., 160 gns.

On Saturday, April 11th, the collection of modern pictures and drawings, the property of Mr. Thomas Wood, of Mandeville Place, realised £3,116 8s., and included the following pictures:—D. Farquharson, *Hay-Time in the Langdales*, 29 in. by 51 in., 1890, 105 gns.; J. W. Godward, *Reverie*, 29 in. by 28 in., 1904, 90 gns.; E. De Blaas, *The First Cigar*, on panel, 24 in. by 16 in., 1883, 115 gns.; and A. A. Lesrel, *Checkmate*, on panel, 22 in. by 18 in., 1890, 100 gns.

On the following Monday (13th) the sale was made up of several properties: the drawings of the late Mr. Richard Mills, including two by Sir E. Burre-Jones, *The Annunciation*, 20 in. by 14 in., 1861, 135 gns.; and *Going to the Battle*, 8½ in. by 7½ in., pen and ink, 105 gns.; and the following pictures: E. Lambinet, *On the Seine*, with boats, anglers and ducks, on panel, 11 in. by 18 in., 1860, 105 gns.; G. Mason, *Wind of the Wold*, 8 in. by 16 in., 230 gns.; and Otto Weber, *War Horses*, 29 in. by 59 in., 95 gns. Among the late Mrs. J. G. Morten's pictures was an example of J. Pettie, *The Chieftain's Candlesticks*, 36 in. by 23 in., 250 gns.; and the late Mr. R. W. Cresswell's collection of drawings included two by T. S. Cooper, *Summer: Cows and Sheep in a Pasture*, 16 in. by 22 in., 1860, 100 gns.; and *Winter: Sheep in the Snow*, 15 in. by 20 in., 1861, 50 gns.—these two were from the H. G. Poole sale of 1877, and then realised 133 gns. and 106 gns. respectively.

The second portion of the modern pictures and drawings forming the stock of the late Mr. Thomas Richardson, of 45, Piccadilly, came up for sale on Saturday, April 25th, and following Monday, 320 lots producing £3,934 2s. 6d. The best price obtained was 140 gns. for T. S. Cooper's *On a Dairy Farm*, 47 in. by 71 in., 1876.

THE library of the late Mr. John Morgan, of Rubislaw House, Aberdeen, which Messrs. Sotheby sold at the



end of March, was of excellent all-round quality, noticeable chiefly for a long array of books by Ruskin, of editions of the *Rubáiyát* of Omar Khayyám, and of works from the Essex House, Vale, and other modern presses.

Speaking from a general point of view, Ruskin's works have lately suffered depreciation, and the same may be said, though in a more marked degree, of practically all the modern press books, the following examples selected at random from the Vale list showing how matters stand now as contrasted with the records of five or six years ago:—*Daphnis and Chloe*, 1893, £2 7s. 6d. (£4 2s. 6d.); *Constable's Poems and Sonnets*, 1897, 6s. (20s.); *Shelley's Poems*, 3 vols., 1901-2, £1 4s. (£3 3s.); Michael Field's *The Race of Leaves*, 1901, 4s. (21s.); Landor's *Epicurus, Leontion and Ternissa*, 1899, 7s. (20s.); and so on. The editions of the *Rubáiyát* are in a different position, the *Paraphrases*, of which there are several, excepted. These latter are mostly based on Fitzgerald's translation, and have little to recommend them. Mr. Morgan's collection of editions of Omar's quatrains commenced with the third of 1872. The first of 1859, and the second of 1868 were absent, which is perhaps not very surprising, for both are extremely difficult to procure. Copies of the first edition, now worth £30 or £40, were, as is well known,

procurable at one time almost for the asking. They were exposed for sale in the old Holywell Street days for trifling sums, though in 1890 the price had risen to £5 or £6. The cult of Omar has swollen with importance since then, and a pamphlet which was virtually "remaindered," has become a pearl of great price.

A work which has stood remarkably firm for many years, though a good deal has been seen of it lately, is Booth's *Rough Notes*, published in 1881-87 in three royal folio volumes. This gives a descriptive account of the birds observed by the author during twenty-five years' shooting and collecting in the British Islands, and of its kind is one of the most satisfactory books ever written. The three volumes bound in half morocco, t.e.g., realised £14 at the sale of Mr. Dick's library and other properties during the last days of March; and on the same occasion a copy of the original Kilmarnock edition of *Burns's Poems*, 1786, sold for £210. The book had been rebound as usual, or, rather, the wrappers had been removed, and calf covers substituted; but in other respects this was a fair copy, measuring 7½ in. by 4½ in. Mr. Lamb's copy, which realised £572 at Edinburgh in February, 1898, measured 9 in. by 6 in., and was in its original paper covers (one missing). In the case of books of this important character, the question of measurement is of the greatest consequence, more so perhaps than it was at the Elzevir period—a century and more ago—when the millimètre, hardly more than the twenty-fifth part of an inch, constituted the standard of measurement in cases of the kind.

At the sale held by Messrs. Hodgson on April 8th and following day, some very good and unusual books changed hands. Many of them were the property of Sir Archibald W. White, of Worksop; others came from various sources. *En passant* it may be observed that the complete set of the *Tudor Translations*, 40 vols., 1892-1905, now stands at £22 (half buckram), somewhat less than used to be realised twelve or eighteen months ago; R. L. Stevenson's *Works*, the "Edinburgh edition" with the "Letters to his Family and Friends," together 30 vols., 1894-99, at £39 10s. (buckram, t.e.g.); and the 33 vols. (to date) of Ruskin's *Works*, 1903-8, at £17 (buckram). The real interest, however, centred on those unusual books of which we have spoken, and in this connection mention may be specially made of Richard Whitford's *Boke called the Pype or Toune of the lyfe of Perfection*, printed by Robert Redman in 1532, 4to. This realised £14 10s. (old sheep, leaf defective), and is noticeable not so much for its pecuniary value as for its intrinsic qualities and the circumstances of its publication. It ranks as an old Black Letter example of early English typography, and is noticeable also for the quaintness of its title. Books by Richard Whitford, "the wretched brother of Sion," as he calls himself in his *Golden Pystle*, which Wynkyn de Worde printed, are very rarely met with in any old edition.

Peters's *General History of Connecticut*, 1781, 8vo, has of late years become scarce in almost any state; but to meet with a clean copy in the original boards is in

the highest degree unusual. Such an example realised £31 at this sale, an amount which looks large indeed when contrasted with the £1 13s. realised in 1891 for a copy bound by Rivière in calf, extra. All *Americana* of any age have, as is well known, greatly increased in value of late—a result contributed to in some slight degree, at least, by the advent of the twentieth century, which caused these, as well as all other books of any antiquity, to look suddenly older by a hundred years than they really were. Sentiment not infrequently outwits calculation where desirable books are made much of. Not on a practical basis alone do such works as the *Philobiblon Society's Publications* depend for their reputation. The complete set of 20 vols., published during the years 1854-84, was disposed of at this same sale, and the amount realised (£10 10s.) is some tribute at any rate to the aims of this Society, which was composed of collectors interested in the history or peculiarities of books rather than in the lessons they inculcated.

We cannot very well say much about the collection of some 350 pamphlets ranging in date from 1700 to 1742, for it would not be possible to do so without giving an adequate description of the most noticeable among them. It is enough to say that they related to Trade and Plantations, Manufactures, Taxes, Coinage, Interest, Annuities, and other economic subjects, and that the £28 realised for them is some indication of their importance. Among the other books sold at this important sale were Sprigge's *Anglia Rediviva*, 1647, folio, £7 17s. 6d. (old calf); a reasonably good copy of *Drayton's Poems*, 1608, and the *Poemes: Lyrick and Pastoral Odes* (1605), both in one volume, £20 10s. (calf); *Samuel Daniel's Workes*, 1623, 4to, published by the author's brother, £10 (original vellum, portrait defective and some stains); Suckling's *Fragmenta Aurea*, 1646, 8vo, £23 (calf, some pages torn), and a copy of the original or Salisbury edition of *The Vicar of Wakefield*, 1766, £44 (old calf). This example was not in very good condition. In the first place the two volumes were bound together, against all rule so far as works of this kind are concerned, and secondly a number of leaves were soiled and frayed, and some half dozen others torn either across or in the margins. Messrs. Hodgson's catalogue contained 653 lots, and the total amount realised was £1,585.

Messrs. Puttick & Simpson's sale of the 13th and following day was the last held before Easter. It was noticeable chiefly for unusually fine copies of Shelley's *Adonais* and *St. Irvyne*, the latter published in 1811 and the former in 1821. The copy of *Adonais* was in its original blue wrapper, with woodcut border, and could not have been in better condition. It realised £165, a good though by no means a record price, for in July five years ago a similar example sold for as much as £195. This tract, which has long been very scarce, especially when in its original wrappers, contains title-page followed by twelve leaves, pagged from 3 to 25. *St. Irvyne, or the Rosicrucian*, which sold for £46, was a fine example, in the original boards, with the half title, sometimes missing. It should be noted that this work did not sell

In the Sale Room

at the time of its publication, and that there was a very considerable "remainder." In 1822 the holders of the overplus sheets bound them up in brown boards, with white label on the sides, substituting, however, a fresh title-page, so that this re-issue differs in no way from the original edition, except in the title-page, which is dated 1822 instead of 1811, and has also other peculiarities which make confusion practically impossible. These two books alone accounted for more than £200 of the £700 obtained by the sale, which must not, by the way, be regarded as in other respects unimportant. On the contrary, many good books were disposed of, as for example Thomas Gooch's *Life and Death of a Racehorse*, 1792, folio (£4 5s.), which must not be confounded with Mills's *Life of a Racehorse*, a quite unimportant 8vo, published in 1854, and worth no more than 3s. or 4s. as a rule. Dryden's *Of Dramatick Poesie*, 1668, 4to, which realised £11 (unbound), is another desirable work, and the same might have been said eight or ten years ago of Tennyson's *Helen's Tower*, *Clandeboyne*, privately printed in 1861. This is a large 4to book, issued in a glazed pink wrapper, a fit companion of *The Window* and *The Victim*, both printed six years later. *Helen's Tower* has, however, been more of a victim to circumstances than the last-named work, its title notwithstanding. In November, 1899, its price in the market stood at about £56, and ever since then the fall has been steady and continuous. In March, 1903, the book had fallen to £22, in the following July to £15, in March, 1904, to £5, and at this sale the lowest point of £4 5s. was touched.

Other books sold during the month either on this occasion or on others may conveniently be massed together for casual reference. Though the prices realised for them were not high, they are nevertheless worthy of special notice by reason of the comparative infrequency of their occurrence in the particular form or condition in which they were found. The original 20 parts (in 19) of A'Beckett's *Comic History of England*, 1847-48, realised £7 15s.; the original 10 parts (in 9) of the same author's *Comic History of Rome* (1851), £6; Cruikshank's *Our Own Times*, parts 1 to 4 (all published), 1846, £2 10s. (wrappers); *My Sketch Book*, in the original 9 parts, with all the wrappers, 1834-6, £3 10s.; Dickens's *Is she his Wife?* and *Mr. Nightingale's Diary*, both published at Boston, U.S.A., in 1877, £4 2s. 6d. (original cloth); Leech's *Mr. Briggs and his Doings (Fishing)*, the set of 12 coloured plates in wrappers, as issued in 1850, £2; the same artist's *Fiddle Faddle Fashion Book*, containing 4 plates, three in colours, of lady-like gentlemen, 1840, £2 9s. (wrappers, torn); Froude's *Short Studies*, the four series complete, 1868-83, £6 10s. (cloth); *The Germ*, of 1850, with a fragment of the original wrapper of Part II. before the title was altered to "Art and Poetry," £15 10s. (morocco extra); Thibault's *L'Academie de l'Espée*, 1628, atlas folio, £8 (half vellum); *Shakespeare's Fourth Folio*, 1685, £23 (old calf, wanting the dedication leaf, the portrait and many leaves defective or stained); Burton's *Anatomy of Melancholy*, the second edition, 1624, folio, £8 8s. (old calf, slightly wormed); and Parkinson's *Paradisi in Sole*, 1629, folio, £16 10s.

(old calf, slightly stained). To these may be added Benjamin Franklin's *Experiments and Observations on Electricity*, 1769, 8vo, £1 18s. (boards). The original edition of this celebrated work was published in three parts, 1751-4, and is worth £5 or £6 when in boards and clean. The parts seem to have been published separately, and at different times, but are usually found in one volume.

THE month of April will certainly not rank as an eventful one in the present season, the sales, as a whole, being of an exceptionally dull character. Easter intervening in the middle of the month, only a little over a fortnight was occupied with real business. The chief sale of the month was the dispersal of the Ismay collection at Christie's on the 2nd and 3rd, which produced just over £10,500. Some good pieces of Oriental porcelain figured in the first day's sale, chief amongst them being a set of three Nankin vases and a pair of beakers, which made £325 10s., and a vase and cover and a pair of beakers, also old Nankin, for which £110 5s. was given. Four especially fine Deruta ware dishes were also sold, realising sums ranging from £199 10s. to £388 10s., the chief being beautifully painted with three figures emblematic of music. The furniture, however, was the chief attraction in this collection, including as it did some fine examples of the work of the first eighteenth century English cabinet-makers.

The *clou* of the collection was a suite of Chippendale furniture, consisting of three settees and five chairs, with scroll tops to the backs carved with foliage, the arms and legs carved with lions' masks, and on lions' claw feet, which realised £1,785. In the catalogue the suite was described as being covered with Brussels tapestry; but it transpired that the coverings were English, and very probably Mortlake. Preceding this lot was a set of four Queen Anne marqueterie chairs inlaid with woods, ivory, and mother-o'-pearl, which sold well at £273. There must also be mentioned a Chippendale knee-hole writing-table, which made £110 5s. Some fine pieces of satin-wood furniture were also sold, including three fine Sheraton lots, a pair of commodes painted with heads and flowers, £147; a cabinet with top of architectural design, surmounted by a clock, £252; and a winged bookcase slightly inlaid with arabesques, £131 5s. Two other lots must be mentioned, a German sixteenth century oak credence beautifully carved with scriptural subjects, which made £273 10s., and a Chinese six-leaf lacquer screen of the Kang-he period, for which £273 was given.

On the concluding day the only lots worthy of note were a pair of large Chinese porcelain bowls and covers enamelled with fish, £483; a pair of large vases and covers painted with Oriental flowers, £267 15s.; and another pair painted with kylins and flowers in the Imari taste, £157 10s.

A few fine pieces of Chinese porcelain also appeared in the Muckley sale at Christie's on the 3rd, a fifteen inch figure of Kwan-yin going for £102 18s.; a pair of large

Imari vases and covers on ormolu plinths for £147; and a pair of oblong jardinières enamelled in famille-verte on marbled green ground for £204 15s. This last pair, which was of the Kang-he dynasty, were mounted with chased ormolu borders of the Louis XV. style. There was also sold in this sale a charming Louis XV. clock by Durand, of Paris, in ormolu case, which made £136 10s., and a chimney-piece formed of Wedgwood plaques, with subjects in relief in white on a sage green ground, for which £115 10s. was given.

A large collection of Chinese porcelain, extending to several hundred pieces, formed by the late Mr. Richard Mills, attracted considerable attention on the 10th, but, as a whole, it was by no means notable. In fact, only four lots deserve mention, the bulk of the collection going for sums ranging from £2 to £20. The exceptions were a Kang-he bowl with mauve ground, which made 100 gns.; and three Ming lots, a pair of double gourd-shape bottles, £378; an hexagonal vase and cover, 9½ inches high, £262 10s.; and a similar vase, 8 inches high, £157 10s.

Two good collections of prints were sold during April, the first consisting of the extensive series of portraits, fancy subjects, and sporting prints formed
Engravings by the late Mr. Sydney Grose, the dispersal of which occupied Sotheby's rooms from the 6th to the 10th; and the collection of the late Mr. T. H. Ismay and the early English engravings of the late Marchioness Conyngham, which were sold together at Christie's on the 7th.

The Grose sale, which extended to over 800 lots, proved to be a most successful affair, just short of £9,500 being realised. The first day was uneventful, but for two impressions of Burke's well-known plate after Kauffman, *Lady Rushout and Daughter*, both in colours, which made £245 and £130 respectively. The first, a most beautiful impression, was mounted on cardboard, and the other, which was also very fine, had the margin cut to an oval, which partly removed the title. On the second day a number of Hoppner and Morland prints sold well, though the former did not include the fine plates by James Ward. The chief of these was a fine lettered proof of *Mrs. Arbuthnot*, by S. W. Reynolds, which realised £84, and a proof before letters of W. Ward's *Salad Girl*, for which £80 was given. The Morland prints were of far greater importance, and included several of the finest efforts of Soiron, Smith, Duttau, and the Wards. *St. James's Park* and *A Tea Garden*, for instance, finely printed in colours before the engraved borders, but with the margins damaged, made £130; £100 was given for that popular pair of colour prints by Smith, *Rural Amusement* and *Rustic Employment*; and a fine early impression of the second state of J. Ward's *Boy Burning Weeds*, realised the large sum of £109. There must also be mentioned an impression in colours of *The Squire's Door*, by Duttau, for which £101 was given.

The majority of the third day's items consisted of

prints after Reynolds, and a long series by John Raphael Smith. Of the former the chief was a fine early impression of *Lady Bampfylde*, by T. Watson, which made £100, and amongst the latter the most notable lot consisted of a fine impression of *The Fortune Teller*, by Smith, after Peters, which sold together with *The Gamesters*, by W. Ward, after the same painter, made £116. One other lot in this section must be mentioned—a beautiful impression in colours of Simon's most famous print, *The Sleeping Nymph*, after Opie, for which £100 was given.

The features of the fourth day were a fine impression of *Le Baiser Envoyé*, by C. Turner, after Greuze, £145; and *The Soliloquy*, by W. Ward, £101.

The sale at Christie's, though far smaller, was in every way as important, and of the 130 lots of prints offered, no less than 11 realised sums in excess of £100. The gem of the sale was a first state of *Lady Bampfylde*, by Watson, an impression of which has realised over £1,200. The copy sold in April was a superb impression, and the bidding for it did not cease until £924 had been reached. *Lady Hamilton as a Bacchante*, by Smith, after Romney, sold well at £168; *Viscountess Crosbie*, Dickinson's masterpiece, reached £304 10s.; *Jane, Countess of Harrington*, by Valentine Green, realised £262 10s.; *Georgina, Duchess of Devonshire*, by the same engraver, went for £252; and a fine impression of the only state of Dickinson's print, *Mrs. Pelham feeding Chickens*, realised £504.

Several important Romney prints were sold, *Mrs. Stables and Children* and *The Clavering Children*, by J. R. Smith, realising £325 10s. and £210 respectively; *Mrs. Warren*, by C. Hodges, going for £157 10s.; and *Lady Hamilton as Nature*, by H. Meyer, for £220 10s. A very choice set of Turner's *Liber Studiorum* was also sold, realising £577 10s.

One lot must be mentioned in Messrs. Puttick and Simpson's sale on the 15th, consisting of a fine first state of the *Hon. Mrs. O'Neill*, by Smith, after Peters. This fine print, which had the title and inscription in Smith's handwriting, realised £190.

At the end of the month the collection of prints formed by the late Mr. Joseph Grego was dispersed at Christie's, but few notable prices were obtained, the chief lot being *Delia in Town* and *Delia in the Country*, by Smith, after Morland, each printed in colours, which together realised £147.

GLENDINING & CO. held their usual sale of coins and medals on the 24th, the collection sold extending to over 300 lots. Amongst the coins must be
Coins and Medals recorded a Charles I. Shrewsbury half-pound, which realised two guineas, and amongst the medals an important naval group, which made £19 10s. This group consisted of a Naval General Service medal with two bars, a gold Vulcan medal, and three others, all awarded to Lieutenant Hood.

At the same firm's rooms on the 8th a fine violin by Andreas Guarnerius realised £115.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Clocks.—**Grandfather Clock.**—10,656 (Sheerness).—Your Grandfather clock by John Millard Sherton is apparently a country-made clock of the early George III. period. The inlay looks genuine, but the carving has probably been added at a later date. Rubbing with wax polish is probably the best treatment. Such a clock costs about £10 to buy, and would, of course, sell for less in the auction-room.

Lantern Clocks.—10,641 (Durham).—The timepiece by P. Mallet probably had wings or boxes on the doors to allow the pendulum to swing in and out visibly; hence the term "Bob. Pendulum." P. Mallet was living about the year 1700, and this date corresponds with the style of your clock. The other is an earlier specimen, Samuel Barrow being a well-known maker in the time of William III. The number 1694 inside does not refer to the date, as the clock is not of that period.

Engravings.—"Love Me, Love My Dog."—10,816 (Newquay).—This print is of no special value. Your Bartolozzi engraving has no recognised title. It is probably the dedication print to a book, and it would have very little commercial value.

"Almeria," by J. R. Smith, after Opie.—10,676 (Dover).—Your engraving, if an original impression, may be worth several pounds. There are a good many forgeries in existence, however, and we should advise you to send the print up for our expert's inspection.

"London Dandies," by Cruikshank.—10,807 (Sutton Coldfield).—These prints are worth only 6s. or 7s. each. They are etchings coloured by hand.

"The Blind Fiddler," by Henry Vizetelly, after Sir David Wilkie.—10,811 (Winchester).—Your print is of little value. The celebrated print of this subject was engraved by John Burnet.

"The Battles of Alexander," by Peter Van Gunst, after Chas. Le Brun.—10,809 (Clapham Park).—These engravings are well known, and the value of the set is about £2 or £3.

"Contadini Family Prisoners with Banditti."—10,813 (Doncaster).—Your print is practically of no commercial value.

"Mrs. Fitzherbert."—10,450 (Camberwell Green, S.E.).—We have no information that enables us to connect the Fitzherbert you refer to with Mrs. Fitzherbert. As there is apparently a coat of arms on your print, we should advise you to send a tracing of it to our Heraldic Department. If there is such a connection, it could thus easily be traced. Fitzherbert was, of course, quite a common name at the period.

"History of Achilles," by B. Baron, after P. P. Rubens.—10,794 (Slough).—These little prints are not rare, the set of eight being worth about 30s. to £2. If the frames are really old carved wood, they are, of course, of considerable extra value. A simple test is to see whether a pin will easily

stick into the front part, in which case you may take it for granted that they are wood.

"The Bedford Family," by V. Green.—10,806 (Southfields).—If a fine impression, your print is of considerable value. A copy has realised as much as £40 by auction.

"The Mother's Darling," after F. Bartolozzi.—10,786 (Marseilles).—If in fine condition, your print is worth £5 or £6.

Etching by Laurence Loli.—10,787 (Exeter).—Laurence Loli was an artist of no great celebrity. He was born at Bologna in 1612, and the date of his death is unknown. The two Saints represented in the etching are: on the left, St. Anthony of Padua, and on the right, St. Nicholas Albergati, Bishop and Cardinal. We do not know the exact date of the print, but probably it was about 1640. Its value is only a very few shillings.

"Lord Cardiff," by Edwd. Fisher, after Sir Joshua Reynolds.—10,819 (Llandaff).—Your mezzotint portrait is not worth more than 25s. to 30s.

Furniture.—**Louis XVI. Fauteuils.**—10,829 (Fleet).—Your coloured sketch evidently represents a Louis Seize fauteuil, covered probably in old Aubusson tapestry, and we presume the six you refer to are all similar. Their value, of course, depends very much upon the age of the chairs and of the tapestry, and this can only be told by inspection. Thirty guineas each would be a medium price to pay for them. They might even be of greater value, though, if modern, they would be worth very much less.

Chippendale Mahogany Chairs.—10,487 (Sleights, S.O.).—Your six chairs, if old and in good condition, should be worth about 60 gns., so far as we can judge from the photograph.

Musical Instruments.—**Spinnet.**—10,820 (Scarborough).—From the photograph, we should say that your spinet is of too late a date, and also too plain to be of any special market value. These instruments are rather difficult to sell, and, unless they are very nicely decorated, do not realise very much as a rule. We should, therefore, place it under £10.

Objets d'Art.—**Bronze Lamps.**—10,817 (Liverpool).—Your bronze lamps appear to be copies of old Roman originals. They are of graceful design, and might realise about £15 the pair as furniture. The moderator lamps which surmount them are out of date and unsaleable, though they could no doubt be converted for present-day use. Your dinner ware marked "Etruscan Greek Vases" is evidently printed ware of a late period, and of small value.

Leather Chest.—10,803 (Southend).—Your chest, covered with leather and ornamented with brass nails, is probably over 200 years old. The crown and other ornamentation is English in character. We have seen other somewhat similar specimens, one of which was dated 1688, and no doubt yours is of Charles II. period. It is apparently in very good condition, and is worth, in our opinion, about £12 to £15.

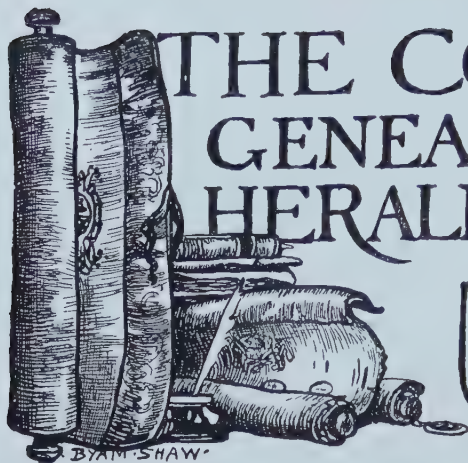
Pictures.—**Romney as a Pastelist.**—10,684 (Rome).—We have never seen any authentic works of Romney in pastel, but it is possible he did some work of that character. Your description of the little drawing does not seem to us to suggest that artist, but it is only possible to form a correct opinion by seeing the work itself.

Pottery and Porcelain.—**Wine Coolers.**—10,808 (Olney).—Our expert has seen similar wine coolers to those you have photographed, and he does not think they are Wedgwood, but more likely Turner ware. Their date is probably between 1805 and 1810. Valued as Nelsoniana, the pair should bring in about £5 or £6.

Crown Derby Fruit Service.—10,776 (Glasgow).—The value of the five pieces of Crown Derby fruit service is about £5 or £6.

Chinese Plates.—10,810 (New Brighton).—The marks on your tracing appear to indicate the Chinese period King-Tai, A.D. 1450; but it is impossible, without examination of the plates, to say whether they are really of that period. The Chinese frequently put old marks on modern porcelain. We cannot form any idea of the value of the plates from your meagre description. You do not say anything about the decoration.

Plate.—10,780 (Theale, Som.).—The mark on your plate is a pattern mark only, and the plate is of late period (probably about 1850). It is of no particular value.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

1,414 (New York).—Little is known of the early history of Christopher Feake, the well-known "fifth monarchy man"; but it is probable that he was the *Christopher Feake* mentioned in the Visitation of Surrey as son of Edward Feake, of Godstone, Surrey, by his wife, Ann, daughter of Christopher Shaw, of London, and grandson of William Feake, of London, Citizen and Goldsmith, who deduced his descent from a family at Wighton in Norfolk. Another grandson of this William was Robert Feake, of Watertown, New England, who married Elizabeth Fones, widow of Henry Winthrop, and was the founder of the American family. Christopher appears to have been born about 1612, and was vicar of Elsham, co. Lincoln, in 1638. His reference to Cromwell, in a sermon at Blackfriars, as "the most dissembling and perjured villain in the world," brought him into much prominence, and led to his arrest and imprisonment in Windsor Castle, where he was confined from 26 January, 1654, to 28 September, 1655, when he was transferred to Sandham Castle, in the Isle of Wight. He was set at liberty 11 December, 1656, but was again arrested, at Dorking, eight years later, "on account of his seditious preachings," and only obtained his release on entering into a bond for five hundred pounds to be of good behaviour. In this document, which is dated 25 July, 1664, he is described as of Chipstead, Surrey, and his sureties were: Thomas Allen, of St. Mary-le-Bow, surgeon, and William Scrimshaw of the same parish, haberdasher. The family bore for Arms: *Sable a fesse*

dancettee or, in chief three fleurs de lis argent, an annulet for difference.

1,420 (London).—The Battle Axe Guard was a corps formed in Ireland in 1684, and was very similar in character to the Yeomen of the Guard instituted in England two centuries earlier. The commissions and appointments in the Guard, whose duty it was to attend upon the Lord-Lieutenant on State occasions, were obtained from the Commandant by purchase. Yeomen, it is stated, paid no less than £130 each, and sergeants as much as £600. So lucrative, indeed, appears to have been the office of commanding officer, that on more than one occasion upwards of £10,000 was paid to obtain that appointment.

1,429 (Bath).—Cyriack Skinner, Milton's intimate friend, is said to have been the grandson of Sir Vincent Skinner, Knight, whose eldest son and heir, William Skinner, of Thrinton College, co. Lincoln, married Bridget, second daughter of Sir Edward Coke, Knight, Chief Justice of England. He died in the parish of St. Martin-in-the-Fields, and was buried 8 August, 1700, leaving an only daughter, Annabella, to whom administration of his estate was granted on the 20th of the same month.

1,435 (Southsea).—Sir Thomas Tyldesley, Knight, who was slain at Wigan, co. Lancaster, when serving under Lord Derby as Major-General in 1651, was the eldest son of Edward Tyldesley, of Tyldesley, co. Lancaster, by Elizabeth, his wife, daughter of Christopher Preston, of Holker. Sir Thomas married Frances, daughter of Ralph Standish, of Standish Hall, co. Lancaster, by Bridget, daughter of Sir Richard Molyneux, Bart., of Sefton, and sister of the 1st Viscount Molyneux. He was buried in the Tyldesley Chapel at Leigh, and a monument was erected to his memory at Wigan in 1679, on the spot where he fell, at the northern end of the town.

1,438 (New York).—Colonel William Cosby, who was appointed Governor of New York in 1731, was a son of Alexander Cosby, of Stradbally Hall, Queen's County, Ireland, by Elizabeth, daughter of Henry L'Estrange, of Moystown, King's County. He married Grace, sister of George Montagu, Earl of Halifax, K.B., and by her, who died 25 December, 1767, had issue—William, an officer in the Army; Henry, Captain R.N., who died 1753; Elizabeth, who married Lord Augustus Fitzroy, second son of Charles, 2nd Duke of Grafton; and Grace. Colonel Cosby died 10 March, 1736.

1,442 (Edinburgh).—The Badge is that of the Order of Saint Januarius, which was founded by King Charles of Sicily (afterwards King Charles III. of Spain) on 6 July, 1738, being the occasion of his marriage with Princess Amelia, daughter of King Augustus III. of Poland. After the invasion of Naples by the French in 1806, the Order was abolished in that Kingdom, though it continued to flourish in Sicily, whither Ferdinand had fled, and it was re-introduced into both countries on the return of the fugitive prince in 1814. The decoration was worn across the right shoulder towards the left hip by a broad poppy-red ribbon, accompanied on the left breast with a similar but silver cross, with the motto "In sanguine fedus."

1,449 (Boston).—General William Shirley, who was Governor of Massachusetts, and afterwards commanded the King's forces in North America, belonged to the Ote Hall branch of the ancient family of Shirley.

Caementium

OF all phases of collecting, probably the fashion of collecting old china is the most universal and widespread. Every country, and, in many countries, almost every locality, has, at some period, had its china or other ware peculiar to the district of its manufacture and typifying and embodying the difficulties with which the manufacturer had to contend, proving the suitability or otherwise of the locality, and showing how, ultimately, experience taught the form most suitable to, and the limitations imposed by, the materials at command. From the earliest dawn of civilisation we can by means of fragments from the cave or lake dwellers, by sepulchral vases from Peru, Assyria, Egypt, or Greece, or by fragments of the common pottery of the people, trace through succeeding ages the history of the world's advancement to knowledge and light and the rise to affluence and power and decline and fall of all the great nations of the world. In more recent times we trace the artistic achievements and level reached before every art, and especially that of the potter, became subservient to the ruling spirit of commercialism.

That we are able to trace so much is due to the importance and esteem in which pottery has always been held by the people. But notwithstanding this, owing to the hold that the art of pottery has always held upon the popular imagination, and in face of the fact that it has from earliest times been treasured and hidden or buried, so that much remains with us to-day, still there are huge gaps in the history of the world of pottery which cannot be filled by examples. And you have only to look at the treasured fragment in our museums to be struck by the fact that, had there been a reliable means of cementing broken vessels, the world to-day would be much richer in examples of the noble art which made all things possible to the progress of mankind, and without which no arts or manufactures could ever have been brought into being.

In the natural course of

events, despite the most careful handling, breakages must occur, and, whether it is a cup or plate of the cottager treasured from some local, sentimental, or family reason, or whether it is some costly Oriental vase or Sèvres or Dresden ornament of the prince or millionaire, a breakage has always been a subject of grief or regret, because it was universally known that there was no means of satisfactorily repairing the object.

True, it could be rivetted, but that is unsightly, and in time the rivets oxidize and break away, and then parts get lost; or it might be mended with fish glues, etc., which, however, leave a dirty brown line, cannot be washed, and break away owing to climatic changes and conditions. In fact, and in short, a piece once broken was irretrievably ruined. Now all this is changed. Modern chemistry has discovered an adhesive cement, like liquid porcelain in appearance and texture, which dries almost as hard, and certainly tougher, than porcelain itself; and with this material, which the inventor has named *Caementium*, all restoration of china can be permanently and easily effected. In the following paragraph I propose to outline briefly how the amateur who has the misfortune to have a breakage may make the piece good, and to, as far as possible, help my instructions with a few illustrations.

The vase illustrated is one of the pair which stand

at the head of the staircase in the Palm Court of the Carlton Hotel, and which each measure over four feet in height. It was broken into 147 pieces (see illustration No. i.). The first necessity was to wash the pieces, the next to pick out the largest, and try to arrange them in the order that they should fit; the next was to key the first pieces together in order to get the touch of accuracy, and afterwards to coat the edges of the first two pieces to be joined with the preparation. They were then joined together and held for a few minutes whilst setting. Great care must be taken to get the first pieces to fit true, as upon this depends the power of getting in all the pieces, and so finishing



NO. I.—CHINESE VASE AT THE CARLTON HOTEL,
SHOWING SOME OF THE PIECES

the work true. Don't use any pressure in joining, but allow the pieces to fit gently: a good plan is to rub the thumb over a part of the jointed surface in order to be sure the surface is level. Continue to build up the pieces gradually. Do not attempt too much at once, otherwise you are likely to push out a piece, or get a fragment out of register before it has set properly. In the event of your doing this the piece should be washed clean, and then the work done over again.

This vase was built up, one or two pieces at a time, till the whole of the pieces were in place.

It was then found that a large piece was missing, owing to its having been pulverized into fragments too small to collect. This piece was filled in by the following method. A piece of paper was pasted over the hole on the inside of the vase, and the void gradually filled up with a mixture of *Caementum* and filling powder mixed to the consistency of thick cream. It is not advisable in the case of a thick piece of ware to do this at one operation. Let it be done by three or four coats, giving each coat a day or two to dry, and then damping the last coat with water before applying the next.

Fill up rather above the level of the china, allow a week or so in which to dry, and then level off with sandpaper.

No. ii. shows the vase put together, and the hole filled in. The squeezed-out portions at the joins should be removed with a knife the day following the joining; but they should not be sandpapered off clean



NO. II.—CHINESE VASE AT THE CARLTON HOTEL, SHOWING JOINS AND RE-MADE PARTS



NO. III.—CHINESE VASE AT THE CARLTON HOTEL, COMPLETED

till the whole work is ready for finishing.

When this vase was all together, as No. ii., it received several coats of the preparation over the whole of the inside. This gives it great additional strength; and now that it is finished (No. iii.) and again in position at the Carlton, it is stronger than it was before being broken.

The finishing work is neither so easy of explanation nor of execution as the building up. When all the work is cleaned off, the joins and filling should be dabbed a few times with hardening solution, and this should be allowed a day or so in which to do its work. That work is to anticipate and save time by stopping the efflorescence which the chemical change which takes place in the preparation (whilst drying) causes to come to the surface. After this solution has dried in, the piece must be sponged with clean warm water, and then when dry it can be worked upon. First give the work a coating of fine enamel thinned out with turpentine for the first two coats. The finishing coat can be used pure. The tint of the china can be matched by adding to the white a little of the colour required (blue, green, or other colour). This may be dry colour ground up on a piece of glass, with turpentine or oil of spike, or it may be tube oil colour squeezed out on to a piece of blotting-paper to take up the superfluous oil. The necessary amount of colour can be taken up on a brush or the point of a palette knife, and rubbed into the enamel.

Each coat of enamel should be allowed a day or two in

which to dry before the next coat is applied.

The edges of all enamel work should be drawn out over the china by very thin touches.

The next step is to paint in the colours. Paint the opaque ones first, making the tints by blending colour with enamel as already described. For transparent colours use a fine fat varnish instead of enamel, blending colours into this, and thus gradually finish the work by successive coats. When all the restoring work is done, the whole can be pulled

together by one or two coats of varnish. Great care must be taken to procure a fine white drying varnish—most varnishes darken with age. It is comparatively easy to finish work to look beautiful at the time, but the question you have to face is what will be the effect after a year or two's drying?

Therefore, I cannot too strongly recommend great care in choosing pure materials, and in no case use oil. For colouring it is always safest to grind dry colours with turpentine; a muller, a piece of ground glass and a palette knife are all that are necessary.

The most difficult work in china restoring is matching the gold. You have to take into consideration that the gilding on china is—or was—fired on to the glaze in the form of a brown powder, which is afterwards brought to a lustre by burnishing with agate style or burnisher. You have to fasten the gold on by some means without the assistance of heat, and the means chosen may be one of many.

Suppose the gilding should be a line or flat surface, the best, surest and easiest means is, when the enamel is dry, to draw the line or cover the surface with a



NO. IV.—CHINESE TANKARD, BROKEN INTO A NUMBER OF PIECES



NO. V.—CHINESE TANKARD, SHOWING JOINS AND RE-MADE PARTS BEFORE DECORATING

wad of cotton wool. The gold will adhere to the tacky surface, and after a few days' drying it can be lightly burnished with a piece of cotton wool or a burnisher. If the latter, be very careful not to put on too much pressure. Afterwards the colour of the gold can be altered if necessary by means of a coat or two of

varnish. In place of leaf gold you can use shell gold—this, however, does not burnish well; or a gold powder mixed with water, to which has been added a small particle of gelatine, can be used, applied with a brush. In this case the line or part should not be touched with turpentine, but with white of egg or a fine water gum varnish. Whichever you choose to use, the coating must dry thoroughly hard before the gold is applied. The water which carries the gold will soften the white of egg or gum line, allowing the gold to adhere. When this is dry it can be burnished.

Fingers broken off Dresden or other ornaments, chips off leaves or flowers, are all easily replaced. Form the missing parts roughly with some of the preparation dropped or modelled with the point of a brush or a piece of stick; allow time for drying,

brush dipped in turpentine or oil of spike. This will soften the enamel somewhat, and leave the surface tacky. Take a sheet of highly glazed paper and cut out the line on design, cover the enamel work with the sheet of paper, leaving the line or space which has been cut out in the position which has to be filled with gold. Now take a leaf of pure gold, such as is used by glass painters (this leaf is stuck to a thin paper and is easy to handle), place this over the slot in the paper and press down on to the enamel with a

The Connoisseur

and then finish with a file or sandpaper. Some made-up parts can be painted over with water colours, and these can be varnished, or again the colours can be made up. These dry flat, but give brilliant results by finishing with varnish.

To replace missing handles is a very easy matter. Take a piece of watch spring and make it red hot. When cool, all the temper will be gone, and it can be marked with a file and broken to the length required; bend this to the shape of the handle and stick it to the jug or cup by means of the material used. When this is dry, cover it with the mixture recommended in the beginning of the directions; allow to dry, and then file or sandpaper down to the proper shape. Work such as this can be dried before a fire and finished off in a few hours if necessary. Wire can be used in place of watch spring.

I have a bowl which was mended with one of the

fish glue variety of adhesives. It was put in the sun, and the expansion caused by the heat had a curious effect. Some portions fell away, other joins expanded, leaving long strings of glue between the parts. This bowl I have now put together with the cement which I have advocated in this article. It rings as true as though it had never even cracked, and I know that neither climate, sun, nor water will ever affect it again.

Nos. iv. and v. show a tankard broken to pieces and mended, and Nos. vi. and vii. explain themselves.

In the space of an article it is not possible to anticipate and answer all the questions which are likely to arise; but if you experience any difficulty, I should advise you to write to the Caementium Co., who will put the result of their experience and knowledge of china, cements, paints, and varnishes at your disposal.



NO. VI.—PAIR OF ORNAMENTS, BADLY BROKEN

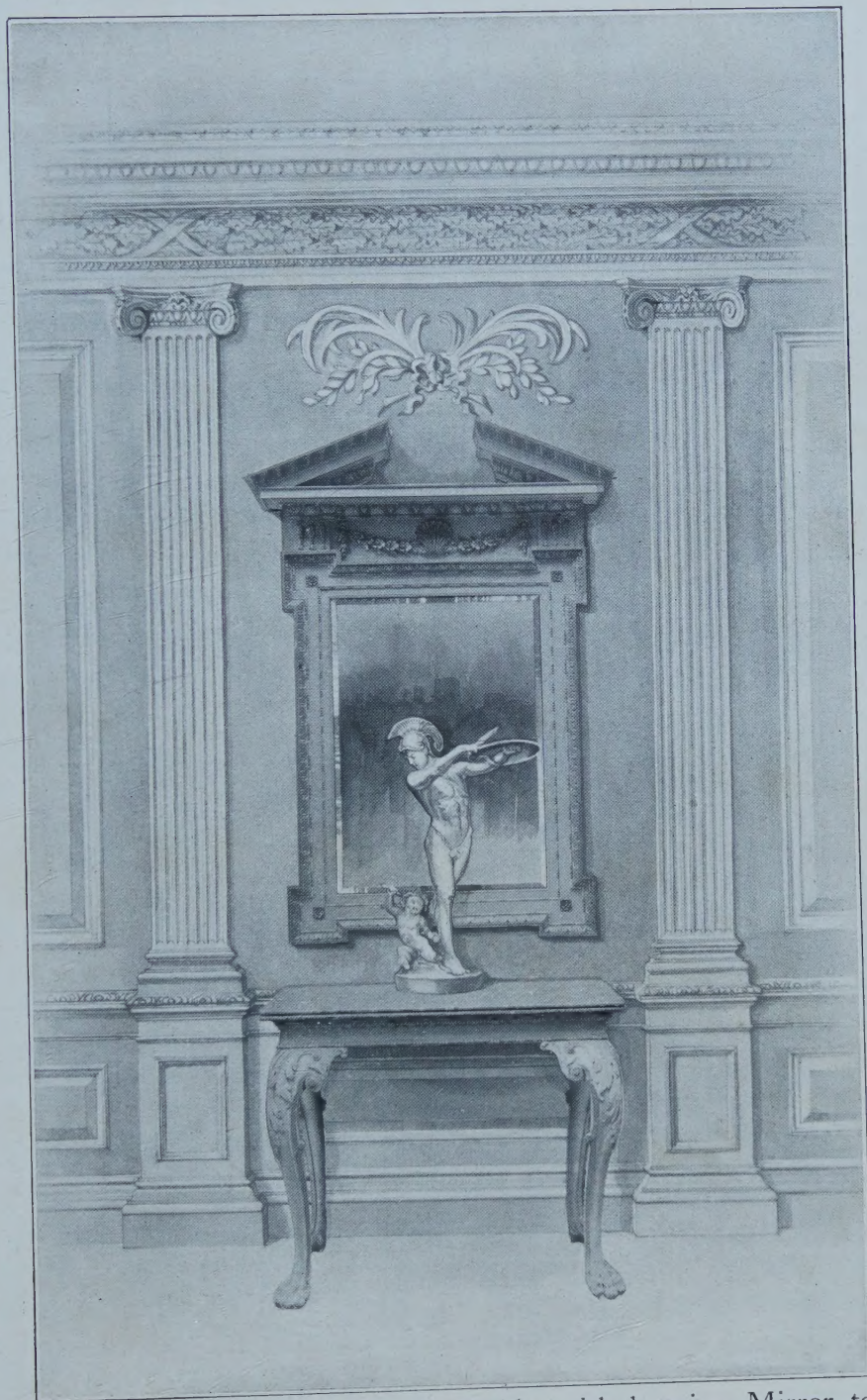


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Registered for transmission to Canada at Magazine Post Rates. Printed by Bemrose & Sons Limited, 4, Snow Hill, London, E.C., and Derby, and published monthly by the Proprietors, Otto Ltd., of 1, Carmelite House, Carmelite Street, London, England. Subscriptions—Inland 16/6, Foreign 17/6, to Canada 14/6, per annum. Published the 1st of each month. Published by Gordon & Gotch, in Australia and New Zealand; by The Central News Agency, in South Africa; by J. R. Irwin, 22, Yonge Street Arcade, Toronto, in Canada; by Wheeler & Co., in Bombay and

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SATURDAY, JUNE 27th



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